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# the Stranger

CONFLICTED ABOUT 'MAD MEN' BUT NOT ABOUT 'MAD MAX.'

THE TIME I HAD A  
SEXTING THREE-WAY  
BY PROXY  
BY RICH SMITH **P.13**

WHY DOES HAVING  
A BABY MEAN  
LOSING MY JOB?  
BY MELODY DATZ  
HANSEN **P.17**

SYDNEY BROWNSTONE ON THE  
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# the Stranger

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May 20–26, 2015

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COVER ART

Boats cluster together near the Shell oil rig  
Polar Pioneer as activists participate in the Shell No  
flotilla "Paddle in Seattle" protest.  
Photo by **N. SCOTT TRIMBLE/GREENPEACE**

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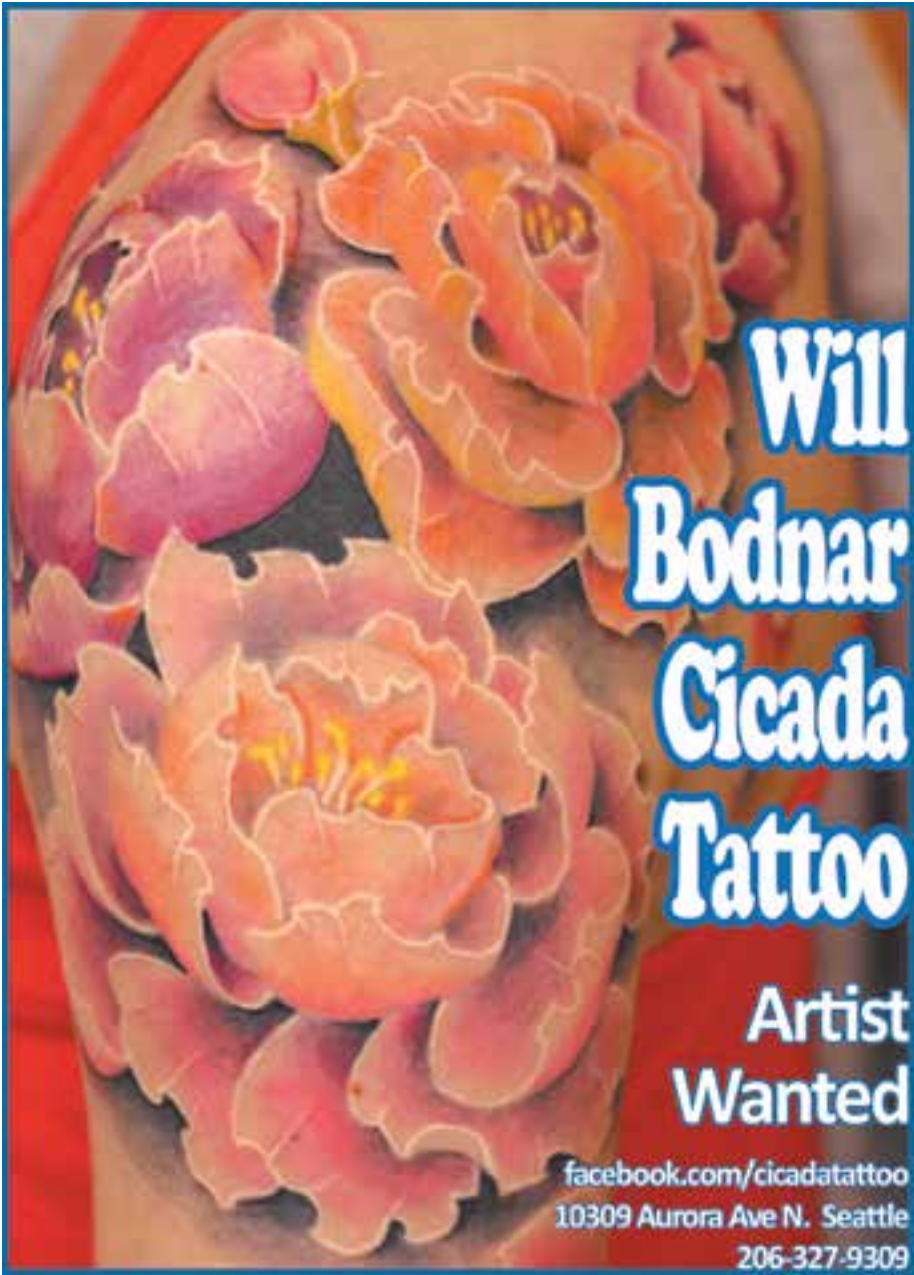
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Oct 23  
WHOSE LIVE ANYWAY?

Oct 26  
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SILENT MOVIE MONDAY: THE  
CABINET OF DR. CALGARI

Oct 29  
SHAPING SOUND

Oct 30 - Nov 1  
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Nov 3 - 8  
IF/THEN

Nov 7 & 8  
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Nov 20 - 22  
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Nov 22  
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Dec 10 - 12  
TAYLOR MAC  
SONGS OF THE  
AMERICAN RIGHT

Dec 11 - 13  
NETworks presents  
DISNEY'S BEAUTY AND THE  
BEAST

Dec 14  
MYTHBUSTERS -  
JAMIE & ADAM UNLEASHED

Dec 19  
MARK O'CONNOR'S  
AN APPALACHIAN  
CHRISTMAS

Dec 29 - Jan 10  
THE BOOK OF MORMON

Jan 26 - Jan 31  
STOMP

Feb 2 - 7  
BULLETS OVER BROADWAY

Feb 6  
SEATTLE ROCK ORCHESTRA  
PERFORMS MOTOWN

Feb 7  
THE JONES FAMILY SINGERS

Feb 9  
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CONVERSATION  
AND DOCUMENTARY-  
SCREENING

Feb 17  
GREGORY PORTER

Feb 20  
KRONOS QUARTET

Feb 8 - 29  
TRADER JOE'S SILENT  
MOVIE MONDAYS: SILENT  
TREASURES SERIES

Feb 29  
TRADER JOE'S  
SILENT MOVIE MONDAYS:  
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Mar 25  
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BLUE MAN GROUP

Apr 2  
AHAMEFULE OLUO -  
NOW I'M FINE

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Apr 8  
STAR TREK:  
THE ULTIMATE VOYAGE

Apr 15 - 17  
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Apr 16  
ARLO GUTHRIE -  
ALICE'S RESTAURANT  
50TH ANNIVERSARY TOUR

Apr 26 - May 1  
DISNEY'S NEWSIES

May 6  
15TH ANNUAL  
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PERFORMS NEIL DIAMOND

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(5/26) Seattle Atheists:  
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(5/27) **Eugenia Cheng**  
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(5/28) **Richard Thaler with  
Nathan Myhrvold**

Human Error, Redefining  
Behavioral Economics

(5/29) **World Science Festival  
Live Stream**

Planet of the Humans:  
The Leap to the Top

(5/30) **World Science Festival  
Live Stream**

Wizards of Odds

(5/31) **World Science Festival  
Live Stream**

Time is of the Essence...Or is It?

(6/1) **Colin Dueck**

'The Obama Doctrine'  
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(6/2) **Hampton Sides**

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Trailblazing Voyage

(6/3) **SAMA presents**

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(6/3) **Ben Stewart**

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(6/4) Occupy.com presents

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(6/4) **Sy Montgomery**

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(6/5) **Rick Araluce**

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# LAST DAYS

The Week in Review BY DAVID SCHMADER

**MONDAY, MAY 11** This week of speeding locomotives, self-possessed newscasters, and a heartening protest against a Northwest threat kicked off with a largely unremarkable day, unless you count news of the death of that human centipede of popular entertainment *American Idol* (which will cease broadcasting after its next season) or news of the birth of **Olive Garden's new breadstick sandwiches**. (When God closes a door, She opens a window.)

**TUESDAY, MAY 12** In worse news, the week continued in Philadelphia, where an **Amtrak train carrying 238 passengers** and five crew members sped into a left turn at more than twice the recommended speed and flew off the rails, injuring more than 200 and killing eight. Among the dead: Associated Press employee Jim Gaines, US Naval Academy midshipman Justin Zemser, and dean of student affairs for City University of New York's Medgar Evers College, Derrick Griffith.



BAD TIMING

But the central figure in today's crash is the train's engineer, identified as 32-year-old **Brandon Bostian** from New York. "According to Bostian's LinkedIn profile, he has been an engineer for Amtrak since 2010, and was a conductor for four years before that," reported CNN. "Prior to Amtrak, Bostian worked as a cashier at Target." More importantly, while working for Amtrak, **Bostian doubled as an online critic of Amtrak**, "ranting online for years about the perils of fatigued train opera-

tors," as the *New York Post* reported, offering a sample of Bostian's online critiques. "Everyone wants an extension to hours of service to avoid inconvenience, but what will you say when the crew that's been on duty for longer than 12 hours accidentally falls asleep and passes a stop signal and rear-ends a loaded hazmat train, killing dozens or hundreds of people?" ("Amtrak officials would not say what Bostian's work shift was on Tuesday," reports the *Post*.)

**WEDNESDAY, MAY 13** In lighter news, the week continued in Toronto, with a story that commenced this past Sunday, when **CityNews reporter Shauna Hunt** was filming an interview after the Toronto FC soccer game and was interrupted by a group of drunk men continuing the bro-approved "media prank" of screaming "Fuck her right in the pussy!" in front of TV cameras. Hunt promptly confronted the interrupting yellers and questioned the men about their motives, and was rewarded with belittling mockery and bullshit explanations like "It's not about you." **"It's a disgusting thing to say,"** said the unflappable Hunt. "It's degrading to women... I get this every single day, 10 times a day, by rude guys like you... it is disrespectful and degrading to me." "I don't care. It's fucking hilarious," replied one of the drunken men, who was today identified by the *Hamilton Spectator* as Shawn Simoes, an assistant network-management engineer at Hydro One—Ontario's electric company—who made a reported \$100,000 a year until **his poor decisions went viral** and caused him to become a former assistant network-management engineer, with Hydro One firing him for violating their employee code of conduct. Live and learn.

**THURSDAY, MAY 14** Speaking of Ontario, the week continued in Ontario, with the urban-legend-worthy story of the teenagers who got so high, they **called the cops after getting lost in a city park**. Details come from the *National Post*, which reported the saga began when "two panicked teenagers... took drugs, got lost, and called 911 for help." When the police dispatcher asked about nearby landmarks, one of the young men said that he saw trees.



WHAT IS "LOST"?

When the dispatcher asked the men to shout "Help!" to alert searchers, the young man softly said, "Yeah." Luckily for all, the two young men—whom authorities determined "were on something"—had gotten themselves lost in Lackies Bush, a 50-acre city park (for comparison, Seattle's Volunteer Park is 48 acres) with heavy foot traffic and situated next to a noisy road, making it **"near impossible to get lost in,"** as Ontario police officer Adam Morris told the *Post*. "The search team—three officers and a dog—made quick work of finding the pair," reported the *Post*. "They were 'silently staring off into the sky,' police said. The two refused to tell police which drugs they were using... No charges will be laid."

**FRIDAY, MAY 15** In sadder news, the week continued with **Bill Cosby**, the former entertainment professional who racked up monumental accomplishments in the worlds of comedy and television before descending

## THE STRANGER'S ONLINE SIFF GUIDE: STILL THE ONLY ONLINE SIFF GUIDE YOU NEED!

The 41st annual Seattle International Film Festival has entered its second week, and the bounty of viewing options remains overwhelming—even though it's one-third over, it's still the biggest dose of film you've ever seen. Not to worry: *The Stranger's* massively searchable online SIFF Guide is full of details to help you choose which movies are worth your time and which ones aren't. Trailers, official festival descriptions, ticket links, original reviews, and *Stranger* staff recommendations are all yours to savor. The festival runs through June 7, and we'll keep updating our guide till the last helicopter leaves Saigon. Metaphorically speaking, of course.



It's all in Things to Do, *The Stranger's* online calendar: [thestranger.com/siff](http://thestranger.com/siff).

### I, ANONYMOUS

To submit an unsigned confession or accusation, send an e-mail to [ianonymous@thestranger.com](mailto:ianonymous@thestranger.com). Please remember to change the names of the innocent and guilty.



STEVEN WEISSMAN

### I ♥ PAYING TAXES

As a good little progressive, I've always been pro-tax. Firefighters, schools, buses—you name it, I've voted yes for it. But there's nothing like breaking a leg alone on a hiking trail to make you realize how great taxes really are. There I was, lying in the dirt by the side of the trail, when a host of highly trained, publicly funded professionals showed up to stabilize my bones and transport me to safety. No pretreatment credit check, no confirmation of my ability to pay beforehand, just the fastest and safest way to get me out of the dirt and into a delightfully Terminator-esque walking boot. So thanks, first responders. And I'll be voting yes the next time you ask, too.

—Anonymous

into his 21st-century role as babbling old fool trailed by nearly three dozen individual allegations by women who claim to have been sexually assaulted—often in tandem with incapacitating drugs—by the once-beloved comedy legend. Today the **77-year-old cautionary tale** appeared on *Good Morning America*, where he opened with some cryptic statements on his state of being. "I have been in this business over 52 years and I have never seen anything like this. Reality is the situation, and I can't speak."

But speak Cosby did, telling *GMA* that the ever-growing allegations about the terrible things he did with his junk shouldn't affect **how the world responds to the things he says** with his mouth. "My point is, okay, listen to me carefully, I'm telling you where the road is out. I'm telling you where as you're driving, you're going to go into water, and it looks like it may only be three inches but you and your car are going to go here. Now, you want to go here, or you want to be concerned about who's giving you the message?" RIP, Bill Cosby.

• Speaking of figurative premature death, today a federal jury sentenced 21-year-old **Boston Marathon bomber Dzhokhar Tsarnaev** to death by lethal injection. "The verdict marked the first time in the post-9/11 era that federal prosecutors have won the death penalty in a terrorism case," reported CNN. "Bill and Denise Richard, parents of the bombing's littlest victim, 8-year-old Martin, looked on stoically from the second row. They were against the death penalty." No sentencing date has been set.

**SATURDAY, MAY 16** In better news, the

week continued in Seattle with an impressive day of protests against the Shell oil-drilling rig that's taken up residence in Elliott Bay. For a full report on the **#ShellNo protests**, see page 9.

**SUNDAY, MAY 17** The week ended on television, where today US senator and Democratic presidential hopeful **Bernie Sanders** appeared on CNN's *State of the Union* and distinguished himself by behaving like a decent human being. Setting Sanders up for relative glory: CNN's Brianna Keilar, who crassly prodded Sanders to throw some "sharp elbows" at his challenger for the Democratic presidential nomination. "I like Hillary Clinton. I respect Hillary Clinton," said Sanders. "Will the media, among others, **allow us to have a civil debate on civil issues?** Or is the only way you're going to get media attention by ripping apart somebody else? I certainly hope that's not the case." Thank you, Senator Sanders. You've got our vote (unless Hillary needs it). ■



MARK WILSON / THINKSTOCK

SHOCKINGLY SANE

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the Stranger

# 2015 QUEER

ISSUE DATE: JUNE 24 AD RESERVATION DEADLINE: JUNE 18

## ISSUE

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## NEWS

# Seattle Protests Are Drawing World Attention to the Climate Movement

The City's Iconic Kayaktivism and Blockade Actions May Only Be the Beginning

BY SYDNEY BROWNSTONE



ALEX GARLAND

On Saturday, May 16, hundreds of kayakers gathered under overcast skies to protest a 319-foot-tall Arctic drilling platform called the Polar Pioneer, which had arrived in Elliott Bay earlier that week. The Coast Guard had established a 100-yard safety zone around the giant rig, which belongs to Transocean but is now leased to Shell Oil for Arctic drilling purposes. Should the worst occur, kayaktivists knew they would have about 10 minutes in the numbing waters of Puget Sound before hypothermia set in.



ALEX GARLAND

Coast Salish canoes led kayaktivists right up to the towering rig squatting in the Port of Seattle's Terminal 5. The Duwamish, who hosted more than 50 intertribal canoe pullers and Native leaders for breakfast earlier that morning, are the descendants of Chief Seattle, the city's namesake. They also fished the waters of Terminal 5 and the Duwamish Waterway for thousands of years before it became too industrially polluted for Duwamish kids to touch.



ALEX GARLAND

At the base of the drilling platform, Alaska Natives, Duwamish tribal members, and socialist city council member Kshama Sawant gave speeches from the canoes about Shell and environmental destruction. It was a powerful moment of validation for the canoe pullers. "They've been out on the waters for years and years, and going to canoe journeys, and they've had thousands of protocols," said Marles Black Bird, a Lakota woman who had traveled from Olympia to be at the protest. "But to be involved in something like this, I don't think they've ever really had this happen before."



ALEX GARLAND

Greenpeace estimated that 500 people showed up on the water and more than a thousand protested on land. The day's action and/or the run-up to it were covered by NPR, the *Guardian*, the *New York Times*, Slate, the UK's *Independent* newspaper, Agence France-Presse, *Mother Jones*, MSNBC, Reuters, and more. At several points, kayaks and canoes floated as one, crammed side by side into the terminal, with hundreds of people beating paddles against their vessels and chanting, "Shell no!"



KELLY O

A little more than 24 hours later, hundreds of people assembled on Harbor Island in an attempt to "shut down Shell." They marched across a truck flyover to blockade the workers' entrance at Terminal 5.



KELLY O

A small group of activists tried to deploy technical blockades early Monday morning, but a heavy police presence at the terminal prevented them from doing so. Nevertheless, the bigger crowd stayed there for seven hours, threw a block-party blockade with DJs and free food, and promised that they'd be back.



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## NEWS SHORTS

### BILL BRYANT IS RUNNING FOR GOVERNOR

What do you do if you're a local politician, but you HATE public process? Run for governor! That way you can be in an executive, state-level position and never have to deal with **the philistine filth of public meetings in Seattle** again. That much, at least, seems to be Bill Bryant's game plan. The pro-Shell port commissioner who mocked Se-

over in District 3—covering Capitol Hill and the Central District—incumbent socialist council member Kshama Sawant picked up a notable endorsement: former mayor Mike McGinn. McGinn says Sawant has **"earned reelection with what she's accomplished so far,"** citing her work on the minimum wage and homeless encampments, and her "independent thinking" on

police reform and the downtown tunnel project. That kind of skepticism, McGinn says, is important for fighting "groupthink on the city council, which is driven by powerful economic interests in town." The endorsement comes as Sawant challenger Pamela Banks gets support from current council members Bruce Harrell and Tim Burgess and is seen as the mayor's favorite. HEIDI GROOVER



DON WILSON/PORT OF SEATTLE

*"I'm Bill Bryant and I'm a conservationist! I'm gonna say that even if it's bullshit! 'Cause I desperately want to be governor!"*

attle's environmental concerns over an Arctic drilling rig squatting in Elliott Bay (during a Republican luncheon, no less) announced his candidacy the same afternoon the rig pulled into port. Huzzah! Bryant will now spend the next several months telling everyone he's a conservationist (**despite a questionable environmental record**) in the style of Teddy Roosevelt, whose environmental inspiration critics now decry as an ideology rooted in classism and racism. SYDNEY BROWNSTONE

### INSLEE DECLARES STATEWIDE DROUGHT IN WASHINGTON

Looks like William Shatner's Kickstarter dream of a water pipeline from Washington to California has been dashed. (So close!) On May 15, Governor Jay Inslee declared a statewide drought after weeks of increasing emergency announcements. **Snowpack this year is 16 percent of normal**, and the wildfire season outlook appears grim. Fish are already being transported to cooler climes, and the Department of Agriculture has projected \$1.2 billion in crop losses. (The Department of Ecology has also requested \$9.5 million in emergency funding to mitigate the consequences of the warm, dry summer.) Some scientists are calling conditions this year **a preview for future years of climate change**. "I'm hoping [this year] is an anomaly, but climate change predictions do include less winter snowpack," Department of Ecology director Maia Bellon said. SYDNEY BROWNSTONE

### COUNCIL FILING DEADLINE PASSES, MCGINN ENDORSES SAWANT

The filing deadline to run for the Seattle City Council passed on May 15 with **48 people jumping into the nine races**. (Every seat on the council is up at once this year because of the city's switch to districted elections.) One notable dropout was Mian Rice, the well-funded son of a former mayor running in northern Seattle's District 5. Meantime,

wide council position 8, and with the 46th District Democrats endorsing Grant. The 46th also dual-endorsed parks and Democratic party activist **Michael Maddux** and community council leader **Tony Provine** over incumbent **Jean Godden** in District 4, covering Northeastern Seattle including the University District. (Both the 32nd and the 46th cover northern parts of the city.) The meaningfulness of party endorsements is limited, and they may tend to favor those with close party ties, like Maddux, but they're **one of the first bellwethers we have in these races**. HEIDI GROOVER

### POLICE SAY MOST ARRESTED ON MAY DAY WERE FROM OUTSIDE OF SEATTLE

Remember those 16 people arrested on May Day for offenses ranging from felony assault to obstruction and reckless endangerment? Mayor Ed Murray said on *Blabbermouth*, a new *Stranger* week-in-review podcast, that they were **"from out of town,"** echoing a long-standing meme about "outside agitators." But according to public records provided to Slog reader Joe Szilagyi, who asked SPD's Public Disclosure Unit for a list of the arrestees' residences, seven of those arrested on May Day were from Seattle. After we posted that information on Slog, SPD's Public Affairs Unit got in touch and said the records provided to Szilagyi are outdated and that **Murray is, in fact, right**. They say just 4 of the 16—or one-fourth—of the people arrested during the May Day evening protests are currently Seattle residents. "The other 12 are from Olympia (2), Kent (2), Shoreline (2), Mercer Island, Kenmore, Lacey, Puyallup, and Des Moines," according to the SPD Blotter. One residence is unknown. (This is the second time in recent weeks the department's Public Disclosure Unit, which city auditors say is in need of reform, has supplied supposedly responsive records that the Public Affairs Unit claimed are out of date.) ANSEL HERZ

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# A THREE-WAY ONCE REMOVED

Have you ever gotten a sext from a beautiful woman while your friend had your phone?  
When it happened to me, I was behind the wheel on a long-distance drive,  
and my college buddy was in the passenger seat.

BY RICH SMITH

I've been having a lot of sex on my phone lately.

Earlier this year, I moved from Seattle to a Monsanto bean field called Warrensburg, Missouri, for a college teaching job. I was glad to have the job—glad to have *any* job after getting a master's degree in poetry—but romantic options within a 40-mile radius were limited.

My main options were to have sex with my students or to have sex with my former students. I've always viewed my students in a sisterly way, and despite the relatively relaxed mood about that sort of thing in Missouri, I knew it'd be poor form to pursue relations with undergraduates.

The women on OkCupid and Tinder in this part of the country tend to have a more advanced knowledge of firearms, camouflage, and child-rearing than I'm comfortable with, so those apps offered little help during my off-hours.

Most nights I just stared out my window at the bean field.

The field got great reception. There were plenty of people I missed back in Seattle, and my phone gave me nearly immediate access to them. I'm not going to argue that sexting is a new kind of poetry, but I will say the form challenges a writer to offer the reader maximum sensation using the minimum number of words. I thought I might like it, and I worked almost nightly to get better at it.

Perhaps you already suspect that a man attracted to the writerly aspect of sexting is not a man who "gets it." You'd be right.

For example, I could not for the life of me figure out a way to take an attractive dick pic. How? How can it be done? I still don't know. The "full naked body in mirror" shot seemed medical, anatomical, presented as if for diagnostic inspection. But "cock from below" rendered my dick comically larger than my face. The "from above" angle resulted in a small-looking penis. "Pants pulled down a little bit"? Get out of my life, Justin Bieber. Get out of my god damned life.

On top of all that, the women with whom I was sexting seemed born with the gift of telephonic sexual presentation. They used all kinds of angles. Different sorts of underwear. Themes. All of it looked good. Compared to their mastery, I was a tenderfoot point-and-clicker trembling in a badly painted bathroom.

It could just be that I'm a lousy photographer. But I'd like to think that at some point I could photograph myself in such a way that I didn't have to squint and grimace and think "Here goes nothing" before hitting send.

The second and most embarrassing issue: my sexual imagination. Until a year or so ago, and despite my eclectic taste in pornography, I'd been a practitioner of vanilla sex. Not even French vanilla. Plain vanilla. Up against something, on top, on bottom, from behind. The basics.

That don't fly on the phone. In the absence of real touch, a sexual partner needs a kind of linguistic rocky road. But how rocky should I make the road? Being open about one's needs and expectations is the obvious thing to do—but in the moment? As in poetry, sometimes you have to make the unexpected move. Hop to the next level. Tell someone you want to cover their body in green paint and fuck them in a field of flamingos. You can tell how bad I am at this.

*Of course, she didn't text me the photo, she texted Adam the photo, because Adam was holding my phone and he was the first person to see it.*

All sorts of unforeseen ethical concerns suddenly arose. Whole gardens of faux pas and cordiality bloomed. This must be the case whenever technology and sex intertwine in a new way. When the first emperor saw the first carriage, he must have said, "That'll be nice for getting around on," before turning to his guard and adding, "...and for fucking in." Ditto the automobile. Ditto the internet. Ditto the smartphone.

Which brings me to my subject. In the annals of human conundrums, this one may be a first for us as a people. If I was not the first, certainly I was among the first.

I was driving—as I said—from Seattle to Warrensburg. I was in a Toyota coupe stuffed with all my possessions. Lamps. Ice trays. A futon. Visibility through my rearview mirror was low. Have you ever traveled the Oregon Coast unable to see out your rearview mirror? Twists and turns abound. If you're not careful, you'll wind up in the drink.

My college pal Adam was sitting shotgun. He's Lewis to my Clark—or else we're both Lewises. Buddy that he is, he'd flown

all the way from Chicago to help me clean up my apartment and keep me company as I traveled the Reverse Oregon Trail. Adam cannot drive a stick, so I'd enlisted him to work the phones and snacks for the length of the drive.

He provided me with a good stream of chatter, took notes on ideas as I had them, navigated via Google Maps, and handed me scoops of granola as needed.

But then we got The Sext.

There was no doubt what it was.

It was from a woman I knew.

It was a photo of her favorite part of her body, which is also my favorite part of her body.

Her entire backside lit by a window.

I have no idea how she took such a beautiful photo.

And I had no idea what to do.

Of course, she didn't text me the photo, she texted Adam the photo, because Adam was holding my phone and he was the first person to see it.

Silently, he held the phone within my field of vision.

He was embarrassed and a little proud. I was also embarrassed and a little proud.

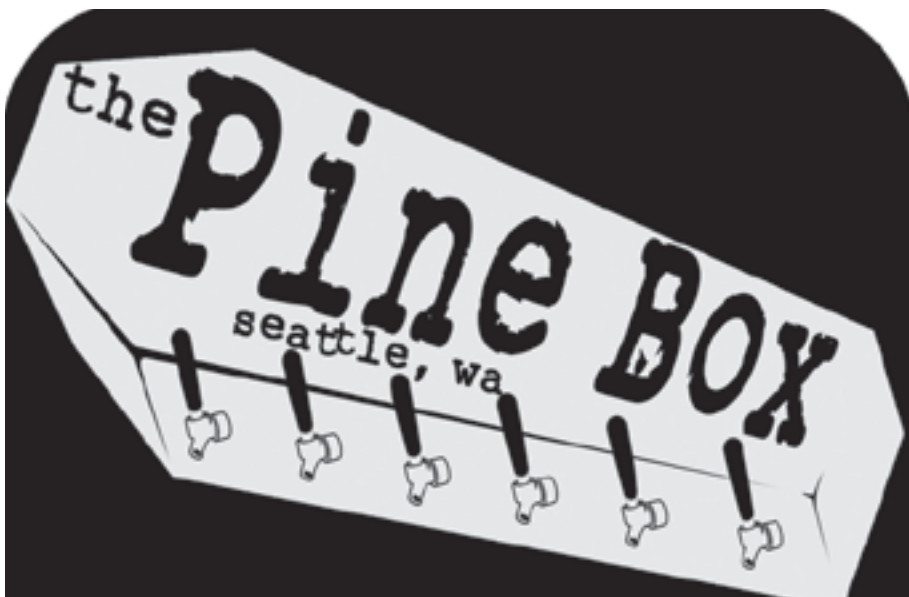
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*Continued on page 15 ►*



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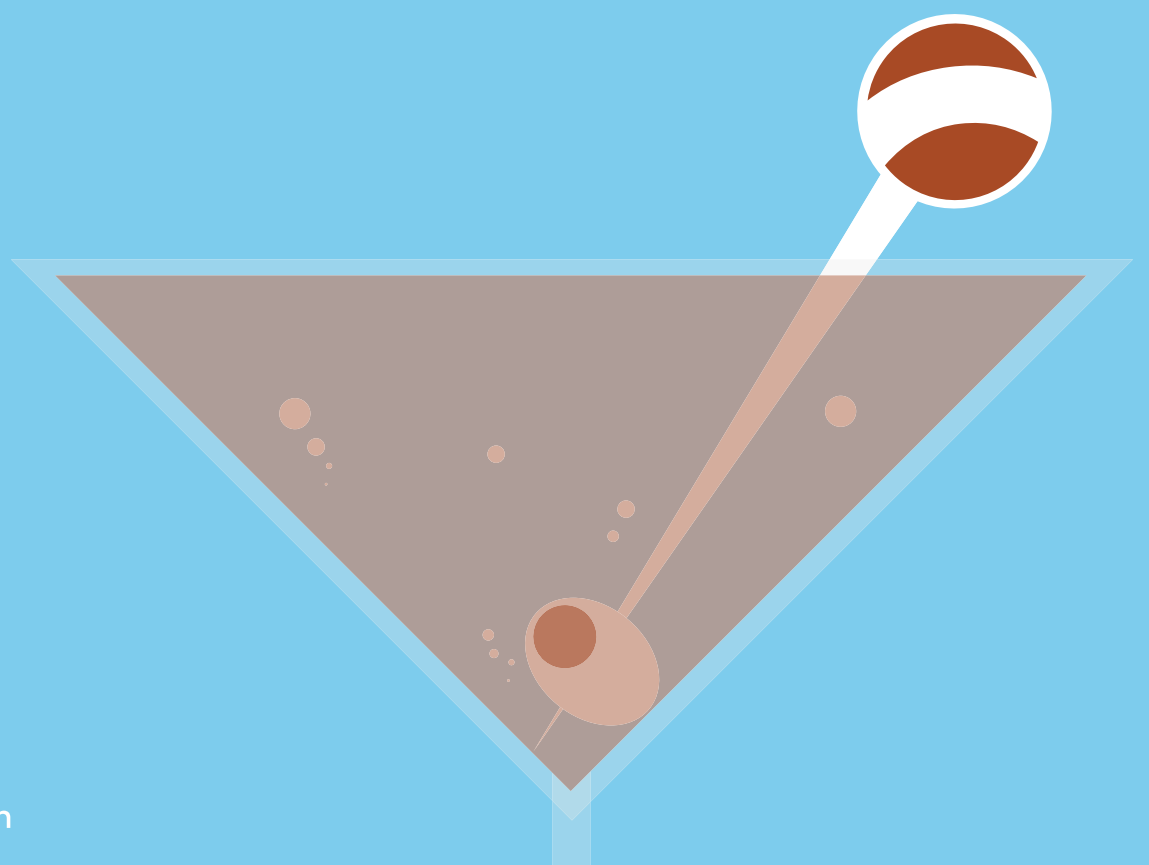
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◀ and sierra pines to pass by before either of us said anything.

I told him I'd never sexted before. He told me he hadn't either.

Sure, I'd done some cybering in my day, before smartphones were invented, so I knew a few basics. I knew I wouldn't be able to reply with something brief. I knew instinctively I'd have to respond with more than that, respond enthusiastically, respond with an elaborate fantasy. Otherwise I'd risk hurting her feelings or leaving her hanging.

To write "I'm busy" didn't seem like the right response. "Wow, that's totally hot, but I'm driving right now" didn't seem any better.

Meanwhile: Adam and I were hunched over my phone, knocked blind by the beautiful woman simply standing there.

I was anxious to engage, but I was also anxious not to kill us. And let me just say right now that I wasn't about to sit there and fuck with that voice-to-text nonsense.

After a few moments that seemed more like one hundred thousand years, Adam asked if I wanted him to be my sexting huckleberry. We shared an eye and a thought.

She'd already crossed the amorous Rubicon. I was standing beneath the mirror ball. She was extending her hand and asking for this dance. I didn't want to leave her feeling vulnerable, alone in the fat of the day and unfulfilled in her fantasy. And even though Adam looks and talks like a thinner-but-just-as-grizzled version of that guy Philip Seymour Hoffman played in *Charlie Wilson's War*, I trust him implicitly.

I steeled myself and asked Adam if he wanted to learn how to do this sexting thing. With me. Together.

He nodded.

I know what you're thinking. You're thinking: "Are you kidding me? Not only did you start sexting with a woman who didn't know there was another man present, but now you're writing about it? What kind of monster are you?"

We'll get back to that.

So there I was on the Oregon Coast, best friend at my side, my phone in his hand, and we were riffing. We were learning how to sext together.

"Tell her I miss that whole part of her," I said.

He typed.

"And the whole the parts make up," I added.

"Got it. She says she misses your perfect banana emoji."

"Tell her I miss her mouth wrapped around my banana emoji," I said.

"Your phone doesn't have emoji," he said.

"Just say dick, then."

"How about cock?"

"Let's try it."

"She says she misses your little drops of come on her tongue," he said.

"Tell her I miss shooting in her mouth."

"She says that never actually happened, but she gives you full permission to do anything you want to her in this fantasy," he said.

And so it went. Me tossing things out there, her replying, Adam learning more about me than I ever thought he would through the triangulation of her and me and him.

I wonder what the pioneers on the Oregon Trail would've made of this scene. Probably they would be too consumed with mourning the hundred pounds of flour, the wheel axle, and the son they lost trying to ford the Green River to be concerned.

And so we continued on across the states, past the tin rib cage of the Air Museum, over the cream-colored beach, the stony beach, and the razor grasses, into the bathrooms of all the Chevrons, Shells, and Mavericks, past Burnt Ranch and the banks of Trinity, past the firs that melted into ponderosa, the ponderosa that melted into dwarf pine, through that renunciation of life, the Great Basin, through eagle country with two crows watching, past the throat-slit clay mountains of Colorado and the broken-record prairie of Kansas—our bodies not in the mountains and valleys but in the hot tectonics pushing them up, every crumb of sand and blade of grass raked with her, and me, and him, her reader, interlocutor, platonic Lucky Pierre, my friend and navigator, Adam.

Okay, so that's a nice sweet bromance thing for me and Adam, but what about her?

For months, I felt guilty and ashamed. I would like to promise you I never did this again, but I cannot tell a lie: This same situation happened with another woman on the same road trip. We heard a ding. Adam picked up the phone, saw the ass, and seemed embarrassed, and ultimately we decided to just roll with it.

Now, I'm not such a monster that I would actually write about this in *The Stranger* without first calling both women and confessing. So I did.



*I called them. To confess. To tell them the story and to see whether they felt as if they'd been violated. To ask forgiveness. To ask about their reaction to all this.*

I called them. To confess. To tell them the story and to see whether they felt as if they'd been violated. To ask forgiveness. To ask about their reaction to all this.

I was halfway through explaining myself to the first woman when she said: "So we had a ghost threesome?!"

"Yeah," I said. "I feel as if I've broken your trust and invaded your privacy."

"I don't really feel violated," she said. "He's a friend of yours, and I don't really know him, so that makes it easier. If you had told me at the time that you wanted to have a sexting threesome, I would have been a little shocked, but in retrospect it's funny. Plus, there have been instances where I've been with a girlfriend and we get a sexy message

from a guy and then we conspire about what we want to say to him."

When I asked what she thought of the quandary in general, she said:

"If you're a consenting adult, there's a risk that you take when you send a photo or a sext over the phone. There are all kinds of ways that it can be shared with others, and so it comes along with the territory of engaging. I felt like a consenting person in that. If you were a different kind of person and had different kinds of friends, it would feel more like a violation. We had an intimate relationship before, and so I very willingly sent those things. And you're a writer. I kinda expected that something like this might be used in the future."

It didn't surprise me that she would be more articulate and thoughtful in these matters than I had been. Before we hung up, she gave me a few tips on how to take a good dick pic. It won't surprise you that I couldn't quite understand her instructions. In any case, I told her that I understood, then we shared a laugh and a hope to see each other soon.

Then I called the other woman. I was halfway through telling her about Adam when she said, "I popped *both* of your sexting cherries! I'm like your sexting Mrs. Robinson."

"Well, there was another woman, too."

"Who came first?" she asked.

"I can't remember," I said. "But do you feel violated? Are you offended at all?"

"I'm not particularly shy," she said. "I would have felt a little bit weird about it at the time, but also, who gives a shit? It's my ass. Some words. I think it's kind of funny. And anyway, I've always wanted to have it with two guys. Maybe my dream just came true, but only through sexting?"

Then she added, "I am kind of curious, though: Should I be sexting your friend instead of you? I mean, what was his and what was yours, Rich?"

And then she assured me: "Next time you send me a sext, though, I'm going to send you a photo of a big dude's ass. A real hairy one. Wait—are you into that?" ■

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# Why Does Becoming a Mom Mean Potentially Losing Your Job?

Washington State's Failure to Mandate Paid Parental Leave Hurts Gender Equity, Parents, and Kids

BY MELODY DATZ HANSEN

**M**y best friend from graduate school and I will both become first-time mothers this year. As a citizen of

Ireland, my friend will be able to stay home with her baby for almost a year and then return to her present career path. As an American state employee, I can either stay home with my child or maintain my current career trajectory—and I'm one of the lucky ones because I get to actually make a choice.

Irish law includes a “maternity benefit” that pays 80 percent of wages to new mothers during the first 26 weeks after birth, and can begin two weeks before birth if needed. An additional 16 weeks of unpaid leave is optional. In the United States, the federal Family and Medical Leave Act requires that employers grant only 12 weeks of leave to new mothers, and payment of wages during this time is decided state by state. Only California, New Jersey, and Rhode Island offer paid leave; Washington State passed a law in 2007 requiring paid leave for new parents, but it hasn't gone into effect because it lacks funding.

If I don't want to leave my baby at three months of age to go back to work, I will give up my job in—ironically—global health and look for work again once my child goes to school. In a part of the country where global-health work is incredibly competitive and underfunded, I'll most likely be scraping the bottom of the barrel to get back into the workforce. But my Irish friend will be able to jump back into her field with the seniority and security she's built up over the last 10 years since we graduated and parted ways.

Numerous studies prove that women who receive paid maternity leave are more likely to return to their jobs, thereby remaining contributing, upwardly mobile members of the workforce, so why is the United States the sole industrialized country in the world that doesn't mandate some amount of paid leave? A recent University of Cambridge



I can either stay home with my child or maintain my current career trajectory—and I'm one of the lucky ones because I get to actually make a choice.

study draws direct correlations between the number of women holding board positions and levels of paid parental leave. Norway, Sweden, and Finland have the highest percentage of female board members. A commonality between these countries? Norway pays 100 percent of wages for 36 weeks of leave, and 80 percent for a 46-week period. Swedish parents are entitled to 480 days of paid parental leave, at 80 percent of their wages, which they can take any time

until the child is 8 years old. And in Finland, mothers are paid for 105 working days at 70 percent of their wages.

So what's the problem, America? Is it our puritanical-born attitude that we become whole through work and self-sacrifice? Is it that by-the-bootstraps vision of the American dream that we are responsible for only ourselves? Is it the tendency to shout “socialism!” at government policies that divert public funds to individual social

benefits?

“If you can't afford the time off to take care of your newborn, you shouldn't have had the kid in the first place,” wrote a commenter in response to an article by *The Stranger's* Heidi Groover earlier this year about paid parental leave for Seattle and King County employees. It's unfortunately a common attitude among detractors of parental-leave policy development: Why should people who don't have children pay for parents to take time off from work? The answer is simple: Gender equality in the workplace and the well-being of children are ingredients of a healthy society, just like education, social services, highways, roadways, water systems—all things that our tax dollars contribute to.

Granted, not everyone wants to stay home with a kid. It's not glamorous, restful, or anything close to a paid vacation. A friend who recently gave birth likened her maternity leave to “a POW camp with lack of physical mobility, sleep deprivation, and mind-numbing TV.” Staying home with a baby severely limits the ability to regularly converse with other adults, to stimulate the intellect, to leave the house at will, and to take a poop without someone screaming for your attention. But the choice to stay at home shouldn't be dictated by financial or professional limitations. The effects on gender equality in the workplace, parent-child bonding, and the auxiliary benefits to children are too great. So how do we fix this?

In order to pass legislation for paid parental leave, American attitudes toward parenting and gender equity in the workforce will have to change. Women have been increasingly active in the American workforce since World War II, but the commonly accepted view of the American worker hasn't changed enough to give them equal footing in job-market competition. Women in the United States earn 77 cents to every dollar made by men, but women aren't less able to do the jobs where they earn lesser pay, just as men aren't less equipped than women to raise children.

Historically, two distinct members of the household took on parenting duties and breadwinning, but that's not the case anymore. Yet, in the words of UC Hastings law professor Joan Williams, “We still define the ideal worker as someone supported by a flow of family work from a spouse, support most women never receive.” Williams's concept of “reconstructive feminism” holds that those inherent differences in the genders, both “real and imagined,” actually create the problem we see reflected in the workforce when care of small children tears a parent away from the workforce, “because women are measured against unspoken and unacknowledged masculine norms.” The role of the homemaker, the primary caregiver to children, is seen as a feminine role whether held by men or women, and the demands of that role are in direct opposition to the demands of a breadwinning wage earner.

Some American companies have taken notice of this and are starting to provide more realistic parental-leave policies to their employees. My neighbor, a longtime Microsoft employee, stayed home for two full months after the birth of his second child, and some of that time was paid. Facebook reportedly offers four months of paid leave to new mothers and has programs that subsidize child care. (*Mother Jones* pointed out in 2013 that the most generous parental-leave packages are all from tech companies.) So if the private sector is willing to shell out the dough for parental leave, maybe the US government won't be too far behind. ■

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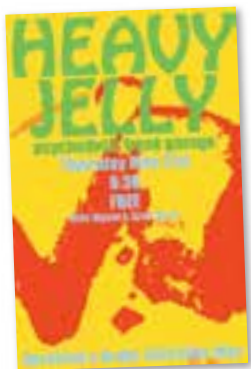
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MAY 20

## 'Ethan Murrow: Jurassic' ART

The East Coast artist Ethan Murrow makes **very large drawings**, in pencil, of very large situations in which people are very small. Do these little people know what they're toiling over or worshipping or celebrating? I don't think they do, and neither do we, but the **almost magically odd** scenes will snare you into standing there in front of them and trying to guess. This not-knowing the bigger picture but **seeing funny clues**—this is a familiar feeling. (Winston Wächter Fine Art, 203 Dexter Ave N, [winstonwachter.com](http://winstonwachter.com), 10 am–5 pm, free, through June 20) **JEN GRAVES**

THU  
MAY 21

## Heavy Jelly MUSIC



Suffering from DJ-night fatigue? Same. However! Heavy Jelly demands **your attentive ears**, and not just because my colleague Mike Nipper is one of this sporadic psych-/garage-rock night's selectors. He is also a ridiculously entertaining **font of music trivia** and a collector in possession of thousands of essential records that you need to hear yesterday. Similarly, his DJ partner, the legendary Jive Time clerk Scott, spins the sort of vinyl that makes you appreciate the pantheon of **obscure, brilliant musicians** who made psychedelia and garage rock the eternally rejuvenating pleasures that they are. (Speckled & Drake, 1355 E Olive Way, 917-476-9328, 9 pm, free, 21+) **DAVE SEGAL**

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FRI  
MAY 22

## 'Lisa Tan: Waves' ART/FILM

Lisa Tan is an American artist living in Sweden whose new 19-minute video *Waves* is in this year's New Museum Triennial (**read: hot**), and its West Coast premiere is here, as part of the Black Box Festival. The voiced-over video, referencing **Virginia Woolf's *The Waves***, convincingly links distant locations—El Matador State Beach in Malibu, the artist's mother's television on standby, the vending machines at the Iceland Academy of the Arts—even as it wonders about whether it's ever possible to interact **"with something somewhere, where you are not."** Baudelaire said if you want to write a poem about the sea, take a bath. Silly or true? (Raisbeck Performance Hall at Cornish, 2015 Boren Ave, [blackboxfestival.org](http://blackboxfestival.org), noon–5 pm, free but tickets required, May 21–24) **JEN GRAVES**

SAT  
MAY 23

## 'Uncle Kent 2' SIFF



People who complain that independent cinema is unoriginal are simply not paying enough attention to **Todd Rohal**. This begins with uncomfortable observations about the intoxicating/nauseating proximity to success, and then makes a series of **inspired, daft, surreal turns** that suggest less a narrative "arc" than a flight path designed by Woodstock from *Peanuts*. Kent Osborne's script is funny and smart and dumb and indulgent in every best way, and his portrayal of himself is perfect. And if you think **mumblecore is masturbatory**, keep your eyes peeled for a very literal rejoinder. (Pacific Place, 600 Pine St, [siff.net](http://siff.net), 9:30 pm, \$13) **SEAN NELSON**

SUN  
MAY 24

## 'One Million Dubliners' SIFF

Dublin's Glasnevin Cemetery is home to the corpses of Brendan Behan, Roger Casement, and tens of thousands of stillborn babies—Glasnevin is one of the few cemeteries that **allows their burial** on consecrated ground—and one's mother works there as a tour guide. The film strings together a series of eccentric character sketches but ends with an O. Henry-type twist that will **leave you gaping like a fish**. You'll have to hit Google to fill in the details, which director Aoife Kelleher handles with gentleness and circumspection, but this **unforeseen event** backlights the rest of the film in a deeply eerie way. (Harvard Exit, 807 E Roy St, [siff.net](http://siff.net), 6:30 pm, \$13) **BRENDAN KILEY**

MON  
MAY 25

## 'Vincent' SIFF



You can always trust the French to take a market-saturated, budget-heavy Hollywood genre and make it **something thoughtful, beautiful, and minimal**. In this case, the French film is *Vincent* and the Hollywood genre is the superhero flick. Yes, *Vincent* has special effects, but they are nowhere near those that **dazzle your living daylight**s in, say, *Avengers: Age of Ultron*. Indeed, the superhero of the film, performed by its director and writer, Thomas Salvador, is not so much trying to hide his superpowers from society but more wants to enjoy them in private. The film also has an **homage to the iconic kiss** in *Spider-Man*. (SIFF Cinema Uptown, 511 Queen Anne Ave N, [siff.net](http://siff.net), 3:30 pm, \$13) **CHARLES MUDEDE**

TUE  
MAY 26

## Eddie Palmieri MUSIC

Few albums are more aptly titled than Eddie Palmieri's 1962 debut, *La Perfecta*. Recorded with his backing band of the same name, *La Perfecta* is a near-flawless distillation of the flourishing Latin jazz scene of New York in the 1960s, bustling with Technicolor horns, **airtight salsa rhythms**, and Palmieri's bright, **urbane piano lines** holding it all together. Since then, he's solidified his reputation among diehards as one of the pillars of his trade, but all the neophyte has to do is listen to "Kinkamache" off 1975's *Unfinished Masterpiece* (another apropos title) to recognize Palmieri's sun-kissed brilliance on the ivories. (Jazz Alley, 2033 Sixth Ave, [jazzalley.com](http://jazzalley.com), 7:30 pm, \$32.50, all ages, May 26–30) **KYLE FLECK**



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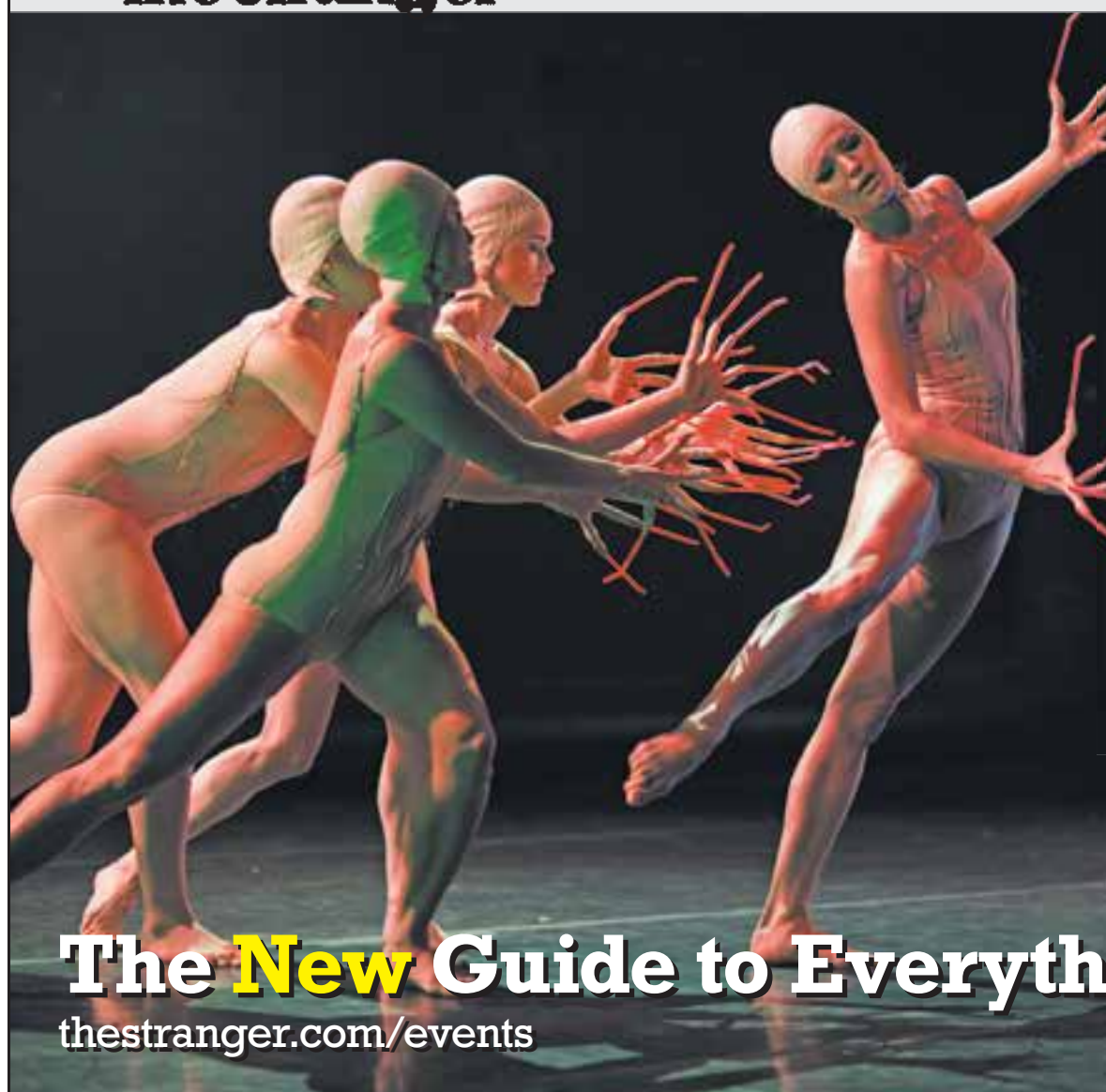
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## ARTS

Art...below Books...22



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**PIERRE HUYGHE'S 'UNTITLED (HUMAN MASK)', 2014** To create this video, the French artist filmed the actual macaque waitress, *Fuku-chan*, where she works: a restaurant north of Tokyo. Black Box Festival brought this stunning new video to Seattle earlier this month for a premiere that happened two days before its New York debut at the Metropolitan Museum of Art.

# Why Doesn't Seattle Know About Black Box Festival, the SIFF for Art People?

Now Playing: 70 Works, 8 Locations, 2 Insanely Ambitious Curators

BY JEN GRAVES

**T**wo hardworking women are making Seattle art history several times over this month.

It happened at least three times the week of May 10. On Sunday, independent curator Julia Fryett presented the premiere of a work of art—a 19-minute video called *Untitled (Human Mask)* by the French artist Pierre Huyghe—two days before the piece made its debut at the behemoth Metropolitan Museum of Art in New York.

On Thursday, Fryett received a FedEx delivery sent straight from the Museum of Modern Art to her apartment. Inside the package was a Blu-ray of the bizarre yet touching 82-minute film *Tomorrow Is Always Too Long* by Phil Collins (not the singer), a new work that made its American debut at MoMA—which Fryett unveiled in Seattle, too.

Both pieces are part of Black Box, a stunningly large-scale video and film art festival running concurrent with the Seattle International Film Festival. Over the five weeks, Black Box is featuring more than 70 works of art at eight different locations around Seattle. Most of the works are new, and a dramatic number are the latest creations of leading artists around the world. Admission to every Black Box presentation is free of charge.

It's SIFF for art people, and it exists only because of the passion and resourcefulness of Fryett and her cocurator, Anne Couillaud.

But nobody seems to know about it yet.

"What is Black Box actually?" asked Sue Lee. Lee is a Seattle artist who works in video. If she doesn't know, who does?

On my first day of Black Box, I sat in the darkened Raisbeck Performance Hall on Boren Avenue, site of the legendary erstwhile gay bar where part of the *Twin Peaks* pilot

was filmed. It was the premiere run in Seattle of *We Are Here*, a 21-minute film by leading British artist Gillian Wearing, in which ordinary people from her hometown speak as if from the grave.

I got goose bumps watching *We Are Here*, partly because the film was eerie, and partly because I was completely alone in the enchanted dark. It was all I could do not to go out into the street and pull people from their cars into Black Box Festival with me. Maybe I should have.

Unlike the new Seattle Art Fair happening in July, which has the backing of a billionaire (Paul Allen), Black Box has nothing but Fryett and Couillaud.

Their headquarters is a deserted school building that's about to be torn down to make way for luxury condos in the middle of South Lake Union. I find them there, in a stripped-down room, wearing scarves and puffy coats. There's no heat, and the only light comes from the video art projected on one wall and playing on a flat-screen monitor.

The art on the wall was *Recycled Matter*, a 16-minute film made this year by mixed-race South African artist Robin Rhode, whose work has evolved from the political to the "universal," according to the *New York Times* (and what's meant by "universal" would make for a highly timely discussion, by the way). Once again, I was the only one watching it. Why am I the only one who knows about Black Box?

A more answerable question: How did an art event of this caliber arise out of nowhere?

"You just have to ask," shrugged Fryett, the no-nonsense native of Pullman, Washington.

Well, sort of. Fryett and Couillaud have cu-

rating backgrounds, and they're connected. Both spent years working in the art world in New York—though they actually never met there—after educations in art history, arts management, and film and video production. They moved to Seattle separately in 2013, and they both brought their substantial networks of contacts with them.

Video art, a term that here encompasses films made by visual artists and new-media installations too, has "such a different distribution system than in film," explained Fryett. "Every situation is different. You have to have the personal relationship with the artists and the galleries, and the gallery has to trust you that you're going to show the work the right way."

And you have to ask.

Some multimedia artists don't want their work in cinematic settings, while others expect it. Some works require or create their own environments. (For Raisbeck, Black Box commissioned a custom, beautiful 16-foot screen.) Most of Black Box's works play on monitors of various sizes.

Aside from being merely compelling, Black Box has a greater purpose. Art featured in magazines and history books rarely travels here, so Seattle artists can rightfully feel like they're working in a vacuum, and audiences have little context for what they're seeing.

The advantage of video is that it's easy to ship. And then there's Vimeo, which the curators used to review hundreds of password-protected works provided by studios and galleries. This couldn't have happened even three years ago, Fryett says.

It cost \$24,000 to put on Black Box, most of which came from a \$15,000 grant from the City of Seattle's Department of Neighbor-

hoods. Lucky thing, too: Fryett and Couillaud made a list of 200 tech companies in Seattle and the Eastside, contacted every one asking for sponsorship, and got several meetings. Zero of the companies sponsored Black Box.

Amazon is "sort of unintentionally" a sponsor—Fryett bought refurbished discount equipment through the site.

Fryett sees what she wants and once again, just asks. Walking down Westlake Avenue last fall, she noticed the empty school. She found out who owned it and cold-called the company, San Francisco developer MacFarlane Partners. MacFarlane agreed not only to give Fryett the keys but also provided the building for free. Black Box is alive because of in-kind donations Fryett solicited from creative partners including SIFF, Seattle Art Museum, Cornish, DXArts, and Microsoft Research Group.

"She doesn't take no for an answer," Couillaud said.

"Welcome to behind-the-scenes at the festival—chaos happens every day," Couillaud told me as she tried unsuccessfully to pick up a Car2Go she'd reserved to rush from one screening location to another on Thursday.

The festival site she was leaving is two shipping containers, big metal boxes on pavement in Seattle Center with art playing inside them. That day, the art was a stirring installation of light, poetry, and digital animation by Seattle artists Tivon Rice and Hannah Sanghee Park, as well as new installments in the intense, semi-ironic soap operas and music videos by sought-after New York filmmaker Kalup Linzy.

Guarding the containers at a table outside was the festival's only volunteer ("The others bailed"): one lone young woman sitting on a chair, reading the weighty volume *Art in Theory 1900–2000: An Anthology of Changing Ideas*.

"I have to bring her a space heater again," Couillaud said as she hurried away.

Meanwhile, in the second location, Fryett was scrambling to figure out why the Blu-ray that MoMA had FedExed to her wouldn't play.

"We're basically out of our minds," Fryett laughed. "We may have to be institutionalized this summer."

Through the haze of production, Fryett and Couillaud were able to reflect on how Black Box could live up to its global ambitions next year: more artists of color, more artists ►

## REVIEW

### Black Box Festival

Through June 7





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AMY BILLHARZ

**DOUG NUFER** *Hey, wait, I've got a new constraint.*

◀ from the Middle East and Africa, and more local artists. Six Seattle artists are in Black Box this year; only eight submitted works to the festival's open call, Fryett said.

Seattle's isolation worked in its favor. For instance, established New York artist Sue de Beer found it novel to show here, since she never has before. Her 2011 installation *Ghosts* will appear in the apparitional ambience of Raisbeck, where goose bumps may again occur. You should go get some. ■

## BOOKS

### Seattle Writer Doug Nufer's *Lifeline Rule* Is a Dazzling, Disorienting Experiment

BY SARAH GALVIN

I first saw Doug Nufer when I was in college, at a reading series for a class on poetry and opera. It was a slimy gray night, and a woman in the front row of the auditorium, who appeared to be wrapped in a tarp, snored like a garbage disposal through every reader. No one could wake her. Doug, unfazed, walked onstage and proceeded to read a series of lively, surreal poems, each accompanied by its own dance. The reading's awkwardness dissolved, the snoring now just another element of delightful weirdness.

The class's most recent lecture had been about Oulipo, short for "Ouvroir de Littérature Potentielle," or "Workshop of Potential Literature," a group of French writers and mathematicians founded in 1960 by Raymond Queneau and François Le Lionnais. Oulipo-associated writers practiced a variety of constraint-based writing techniques. Georges Perec, for instance, wrote an entire novel (*A Void*) without using the letter *E*. Other constraints were generated by mathematical equations, or involved the use of palindromes. I didn't care for the constraint-based writing I had sampled at that point, as I felt that putting such emphasis on the way a poem is constructed detracts from its emotional qualities. Constraint-based writing seemed more like a puzzle than an art form worth venerating.

As it turned out, I just hadn't met the right constraint-based writing yet. Or I should say I had and didn't realize it—after all, what are sonnets and villanelles if not formal constraints? But the first Oulipo texts I read

seemed to lack self-awareness. Nufer's work, in which pulp, noir, and pop function like clippings from familiar magazines in an elaborate collage, changed all that. His first book of poetry, *We Were Werewolves*, contained "Poem Noir," a series he wrote by rearranging and otherwise manipulating lines from classic film noir. The hilarious and surreal humor in these pieces provided a handrail to guide me to the pleasures of Oulipo—the thrill and beauty of hearing the music of your own language as a nonspeaker does, of seeing language used in a way it's possible that it never has been before. At its best, constraint-based writing creates a feeling something like learning an entire language in the time it takes to read one text.

Nufer began writing with constraints in 1987, after meeting Oulipo writers Harry Matthews and Jacques Roubaud. His first constraint-based novel was *Negativeland* (Autonomedia, 2004), in which each sentence has a negative and the narrative progresses backward and forward simultaneously. In his novel *Never Again* (Black Square, 2004), the story of a gambler's struggle to avoid repeating his mistakes, no word is used more than once.

His new novel, *Lifeline Rule* (Spuyten Duyvil), employs an even more severe constraint: the conovowel. At no point in the text do two vowels or two consonants appear in a row. The hero is a military code specialist. The book consists of his transliteration of his own story into this form. The results render conventional scenes—like this familiar bar pickup scene—dazzling and disorienting:

#### PREVIEW

**Doug Nufer,  
Louis Bury**

Tues June 2,  
Phinney Books,  
7:30 pm, free

One kamikaze was an ace. His amore line was a lazy, care-liberated I-got-it. If a lady gave her evasive rebuke to his inane polo poke, he faked a soporific, "Aloha," to mimic a jet of enema

hosed ah, or a catatonic, "Oh, a loser." On average, no line was a surefire lure. Was a zany rap a ceremony to make women adore moronic apes or, as I came to deduce, were my men of a tame type, solely busy in a rite to deify men?

The constraint necessitates gymnastics that will have you googling a word per page, but it also results in a unique narrative structure and perfect sentences like this: "Civility paraded in every tic on a face beveled in age lines."

Nufer's poetry and prose succeed the way his buoyant, bizarre stage presence does, even when someone is snoring. Both will be on display when he reads from *Lifeline Rule* at Phinney Books on Tuesday, June 2, and at a yet-unscheduled event with Paolo Pergola, a member of Oplepo (the Italian answer to Oulipo), at which there will actually be a chance to *taste* the constraint—only wines with conovowel names will be served. ■



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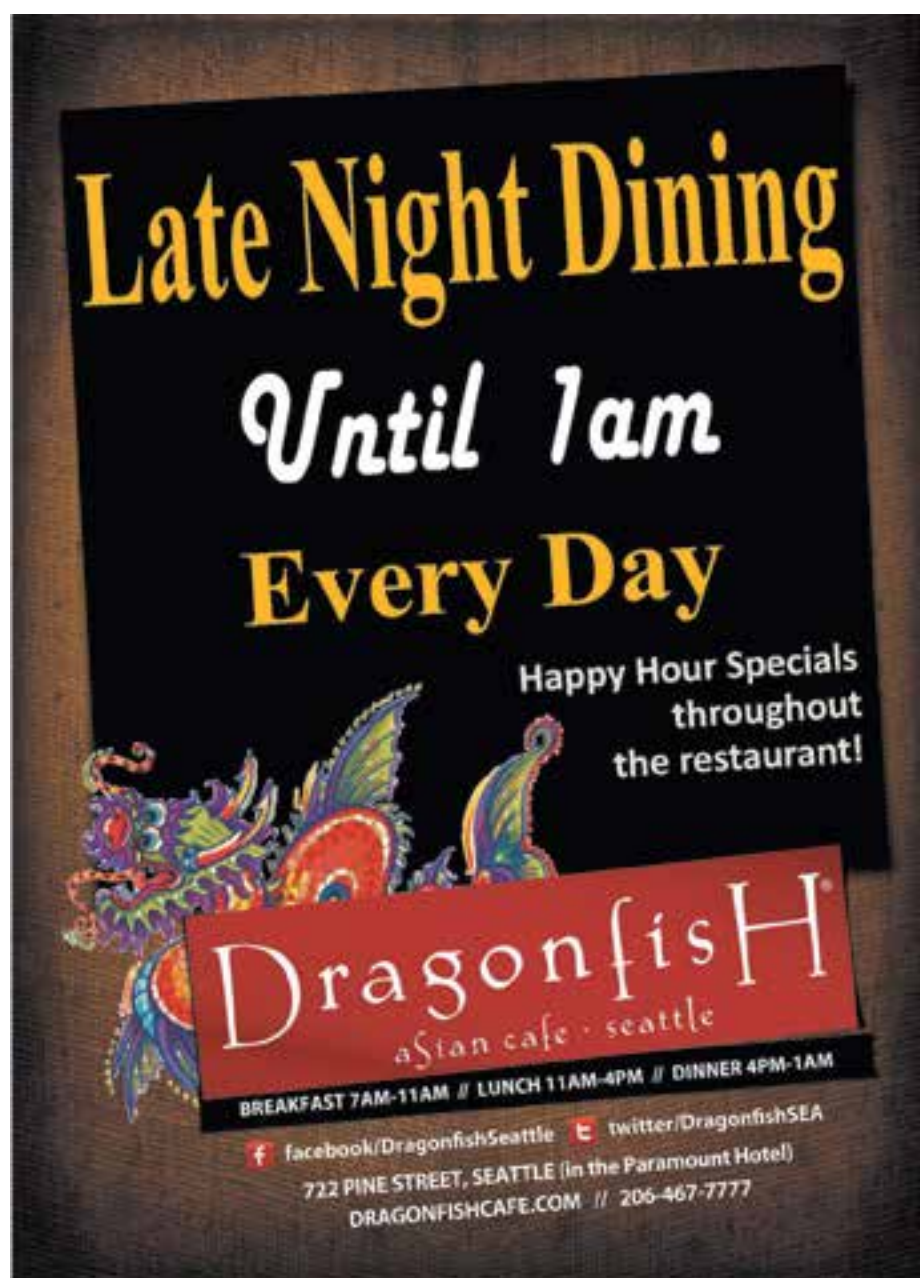


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# Service Charge for What?

As Restaurant Owners Consider Replacing Tips with Service Charges, the Rules Regulating Them Are Confusing and the City Is Ill-Equipped to Enforce Them

BY ANGELA GARBES

Since Seattle's new minimum-wage law took effect on April 1, restaurant owners have looked at various ways to accommodate higher compensation for their employees—for example, Ivar's Salmon House raised prices and eliminated tips. A month later, Renee Erickson eliminated tips at her three restaurants in favor of an 18.5 percent service charge. And in a recent article on Eater Seattle, several restaurant owners in the city said they think others will be following Erickson's lead and opting for service charges in the coming months.

"The plus of service charges is that it's really kind of like a full-on Uber experience," said prolific Seattle restaurateur Ethan Stowell. "You just sign the check and it's done." (Although Stowell and his business partner and wife, Angela Stowell, haven't yet decided how to handle higher labor costs at their 9—soon to be 12—restaurants.)

Those who find discretionary tipping a nuisance may think service charges are a more straightforward, transparent method of compensating restaurant servers, but how they'll be implemented and distributed to workers, as well as how the city will monitor the process, is murky.

According to Washington State law, service charges are different than tips because they are compulsory; customers do not have a choice whether or not to pay them. "Technically, a service charge is just employer income," said Karina Bull, interim director of the Office of Labor Standards, which oversees education and enforcement of the new minimum-wage law. "It's like a higher-priced menu item; it's no different. Consumers have the right to know where this money is going."

Also unlike tips, restaurant owners aren't legally obligated to distribute service charges to their employees. "In lots of cases, service charges impersonate tips from the consumer's perspective but actually just go into the pocket of the employer," wrote Sage Wilson of Working Washington, a worker-advocacy organization, in an e-mail. "It's pretty clear under the law that you can call anything a service charge and do with it what you will." (This isn't the case in SeaTac, however, where the new minimum-wage law requires that employers distribute service charges to workers.)

Stowell said he's concerned some restaurants might take advantage of the lack of clarity with service charges. "The money should not just go to the restaurant," he said. "And some restaurants would do that." (Stowell acknowledged that one of the reasons he and his wife haven't yet decided on whether or not to implement service charges is because of what it will mean for their bottom line. "The downside [of service charges] is what you do with all the money. There's tax

implications to it," he said, referring to the higher taxes he'd have to pay because of his increased income.)

Adding to the confusion is that both state law and Seattle's minimum-wage ordinance require businesses to disclose on menus or receipts what percentage of a service charge goes to workers—even though they don't technically need to even go to workers. "It needs to say exactly what the percentage is," said Bull. "Is it 20 percent to the server? Is it 20 percent to front-of-house employees? Is it 20 percent distributed among front-of-house

statement explaining its 18.5 percent service charge on both menus and receipts:

*The Washington State Department of Labor requires us to disclose that 59.5% of our service charge is paid to employees 'directly serving the customer.' The remaining amount of the service charge is used to pay all employees a base wage of at least \$15 per hour; to further compensate other non-direct service employees on top of their base wage, and it provides health insurance and matching retirement savings accounts to eligible employees.*

According to Sea Creatures co-owner Jeremy Price, the company was careful to



ISAAC NOVAK

**"Technically, a service charge is just employer income. Consumers have the right to know where this money is going."**

and back-of-house employees? Whatever the arrangement is, it needs to be spelled out with percentages."

Renee Erickson's company, Sea Creatures, which owns and operates the Walrus and the Carpenter, the Whale Wins, and Barnacle, includes this rather long, clunky disclosure

vet this disclosure statement with lawyers before implementing the service charge on May 1. The extra ink crowding its menus and receipts is a small price to pay for a company that wants to leave no doubt in the minds of its workers and customers that the service charge is directly benefiting employees.

Even though the city included a specific provision about surcharges in its minimum-wage ordinance (largely the result of restaurateurs who asked for it), the city seems woefully unprepared to educate people and enforce its own rules about them. Price said he feels confident that their disclosure statement puts them in compliance with city law, but added, "No one [from the city] has been in contact with us about our statement." ►

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Currently, there is no penalty for a business that does not disclose what percentage of a service charge is paid to employees. According to Bull, a restaurant's failure to provide a disclosure statement would result in "a presumption that 100 percent of the service charge went to the business."

"This is a law being violated left and right across the state," says Marc Cote, an attorney at Seattle law firm Terrell, Marshall, Daudt & Willie. According to Cote, the city and state's disclosure requirements include an implied right of action, meaning that workers could file suit against a restaurant that uses a service charge and doesn't disclose how much of it is paid to workers. "No Washington appellate court has said [that there is an implied right of action]," says Cote, "but three judges in King County Superior Court have found that there is."

Currently, there is  
no penalty for a business  
that does not disclose  
what percentage of a  
service charge is paid  
to employees.

In 2014, Cote represented restaurant workers in a class-action lawsuit against Maggiano's Little Italy in Bellevue. "We alleged that the restaurant charged a 20 percent service charge that was not disclosed to customers," says Cote. A settlement was reached that required Maggiano's to pay \$900,000 to its employees.

But, says Cote, "Most restaurant workers don't know about this right that they have." And if workers aren't aware of their rights, restaurants have little incentive to provide disclosure statements.

When asked if there was any motivation for businesses to provide a disclosure statement, Bull replied, "Well, certainly it's the law. But what's the result if somebody doesn't follow the law? Certainly that can be an education campaign that our office can focus on in getting more clarity about what is the recourse." In other words, there's no incentive for businesses to follow the law and no penalty if they don't. (Also, it's worth noting that the Office of Labor Standards has been without an executive director since its inception. The job is still open with no closing date.)

Speaking of education campaigns, certainly the city must have one to educate restaurant owners and workers about service charges? Not so much.

"Right now we're doing our general awareness campaign for minimum wage and for our new wage-theft ordinance," said Bull. "Soon we'll be starting our request-for-proposal process for grants to community organizations who will also conduct worker outreach. That's \$1 million over two years. We will also have, for a much smaller amount of money, a request-for-proposal process for organizations to conduct business outreach as well."

Bull is referring to the large portion of the Office of Labor Standards' budget—\$300,000 this year, and \$700,000 next year—that is set aside for community organizations to educate workers about what to do if they're not getting the wages they're due. But the request-for-proposal process that will begin "soon" is simply the first step by which organizations will apply to get funding to do the work. The real on-the-ground worker-outreach campaign that Bull is talking about won't actually happen for months.

"This service-charge law has been on the books for a while," said Bull. "But it's in the public eye now. Outreach now is just beginning." ■



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### THE REBIRTH OF CATFISH CORNER

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JACKSON'S CATFISH CORNER

Corner's founders, Woodrow and Rosemary Jackson. The Jacksons opened Catfish Corner at the corner of Martin

Luther King Jr Way and Cherry Street in the Central District 30 years ago, then sold the business in 2000. The last owners closed the business in August of 2014. (Marcus Lalaro of Li'l Woody's and 95 Slide recently announced plans to turn the original Catfish location into a restaurant called Fat's Fried Chicken and Waffles later this summer.)

Catfish Corner's rebirth is headed up by Terrell Jackson, Woodrow and Rosemary's grandson, who literally grew up in the restaurant and worked as a dishwasher, server, and cashier starting at age 14. Jackson has enlisted his family, including his brothers and parents, to work in the outdoor tent that Jackson's Catfish Corner is operating out of in a lot near the Rainier Beach light-rail station. Jackson told the Seattle Globalist that he has six months in the lot before the owner moves forward with other plans for it. He hopes to find a permanent brick-and-mortar location for Catfish Corner by then. I hope so, too.

### NOW CLOSED

Ballard's **Po Dog** and its next-door neighbor, the nautical-themed bar **Anchors Down** (Po Dog owner Laura Olson was a silent partner in the business).

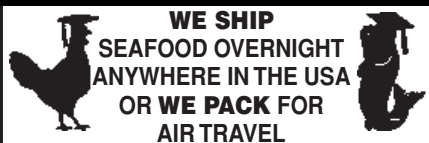
### ETHAN STOWELL NAMES HIS NEW RESTAURANT

Ethan Stowell has announced the name of the new restaurant he plans to open next month in the Four Seasons Hotel: **Goldfinch Tavern**, after the state bird of Washington. According to a press release, Goldfinch will offer "Pacific Northwest cuisine, simply prepared using the finest regional ingredients, and served in a dining room with maritime-inspired design." Joe Ritchie, formerly of Stowell's Tangletown restaurant Mkt., will helm the kitchen.

### GASTROPOD SEEKS DINER INPUT TO CHOOSE NEW CHEF

Here's an interesting way to choose a new chef: **Gastropod** (3201 First Ave S, Suite 104) owners Cody Morris and Travis Kukull, who will open a new restaurant, Mollusk (as well as a much larger brewhouse for their partner business, Epic Ales), in South Lake Union later this year, are looking for a chef to replace Kukull, who will move to the new restaurant. Eater Seattle reports that they have narrowed it down to two candidates, Sasha Rosenfeld (Spinasse, Hommage, LloydMartin) and Kim Struts (Dahlia Lounge, Harvest Vine, the late Spaghetti Western), who will cook pop-up dinners at Gastropod later this month. The twist, though, is that diners will receive comment cards, and their input will be used to select the new chef. Rosenfeld will cook from May 19 to 23, while Struts will take over the tiny kitchen from May 25 to 29. ■

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## MUSIC



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EUROVISION 2015 *Nina Sublatti takes flight to the weird zone of autocratic sovereignty.*

## Screw Sasquatch! I'm Watching the Eurovision Song Contest This Weekend

### In Praise of the World's Tackiest Pop Pageant

BY PAUL PEARSON

At this very moment, half a world away, synthesizers are warming up, flags are being unfurled, and shredders are pulling double shifts at the confetti factory. That's right: It's Eurovision

time again! The Eurovision Song Contest, the most popular gathering of European nations for a common goal since the 30 Years' War, is an event in which people from all lands and tongues of Europe gather to celebrate their varied cultures and aesthetics.

Naturally, they do this by singing pop songs in English.

(They're not all in English, but the fact that so many of them are only makes the whole thing sound that much more foreign.)

This year marks the 60th anniversary of the melodious melee, which has survived the adventures of rock 'n' roll, punk, and hip-hop without batting an eyelash. Not even the death wishes and disinterest of *its own participants* can imperil the grand charade: Italy sat Eurovision out for 14 straight years. France declined to enter in 1982 when its national "Head of Entertainment" declared, "Eurovision is a monument to drivel." Are you drooling yet?

Despite having trudged along for more than half a century, Eurovision feels oddly ahistorical. Concocted in 1956 by a cabal of media barons, the contest was modeled after Italy's Sanremo Music Festival (then only five years old). The broadcasting union's intentions weren't just musical: Television had begun to infiltrate the continent, and the European Broadcasting Union used the event to test burgeoning technology like live broadcasting and, later, satellite linkup.

The rules and standards of Eurovision entrants are similarly hard to nail down. Its juries have always been anonymous, though theoretically made up of average Josefs. My favorite piece of ESC-officiating trivia: Between 1959 and 1966, the rules expressly *banned* "music experts" from participating in the vote. In the past, songs couldn't go over

three minutes by decree; now the time limit is more like a tacit agreement. Even the French know that pop should be short.

What makes a Eurovision winner? Impossible to say. The aesthetics of Eurovision entries tend to lag about 15 years behind

the mainstream music marketplace, which allows most contenders and many winners to dwell in a weird zone of autocratic sovereignty—a

candyland governed by odd, syllable-based hooks, the worship of adolescent romance, and lyrics even the Trapp Family Singers would have found unsophisticated. Here are some titles of songs that actually *won*: "La, La, La" (Spain, 1968); "Boom Bang-a-Bang" (UK, 1969—actually a four-way tie with Spain, France, and the Netherlands); "Ding-a-Dong" (Netherlands, 1975); "A-Ba-Ni-Bi" (Israel, 1978); "Diggi-Loo Diggi-Ley" (Sweden, 1984).

Eurovision's reputation for global starmaking is ironic, given how few global stars it has produced. Only two previous contest winners, ABBA (1974) and Celine Dion (1988, representing Switzerland), attained worldwide fame that could be logically traced to their victories—although, to be fair, those are two of the biggest musical success stories in history. Some losers, like Spanish syrupsmith Julio Iglesias, went on to bigger things. As for the songs themselves, they tend to get lost in transit off the coast of Portugal before they hit America. Only ABBA's "Waterloo" and Domenico Modugno's "Nel blu dipinto di blu" (you may know it by its other name, "Volare") became major US hits.

In a couple of cases, political or conscience-driven forces have resulted in surprise winners. Last year's victory of "Rise Like a Phoenix"

by Austrian drag performer Conchita Wurst was widely interpreted as a repudiation of Vladimir Putin's homophobic regime, which spurred 15,000 Russians to petition the state channel to cancel its Eurovision broadcast lest their children witness "a hotbed of sodomy." And every once in a great while—actually, maybe just once—someone interesting sneaks into the winner's circle, as in 1997, when "Love Shine a Light," performed by Katrina and the Waves and written by Kimberley Rew (formerly of the Soft Boys), won it all.

So why even bother with Eurovision? Various reasons, mostly related to oblique strategies of the global music business. The imperfect pageant, as comprehensibly inaccessible as it is on the west side of the Atlantic, has bargained with its trademark campiness (the history on the official Eurovision website stops just short of self-mockery) and its eras of utter artistic barrenness (the '80s leap to mind) to become an amusing sideshow of the internet age.

So, what delights does this year's contest hold in store? In what most of my inner circle would call taking one for a team that neither wanted nor requested it, I watched the videos for all 40 songs. What follows is my list of... well, "favorites" isn't quite the right word. Let's borrow an honorific from the festival at Cannes and call them "items of a certain regard":

**Måns Zelmerlöw: "Heroes" (Sweden)** As of this writing, "Heroes" is the oddsmakers' favorite to win it all.

**Anti Social Media: "The Way You Are" (Denmark)** By process of elimination, this is one of the year's better songs. Citation for awful band name noted.

**Pertti Kurikan Nimipäivät: "Aina mun pitää" (Finland)** A punk band made up of four middle-aged men, all of whom have learning disabilities, specifically autism and Down syndrome. At one minute and 24 seconds, "Aina mun pitää" ("I Always Have To") is the shortest song in Eurovision history. Currently listed as the fifth favorite, which means it very well could take the whole thing.

**Mørland & Debrah Scarlett: "A Monster Like Me" (Norway)** This is another one where you have to see the video, in which an uncomfortable, possibly incestuous couple purges their sins by drugging an entire dinner party. *Not* killing them—just drugging them, which turns out to be even creepier.

**Nadav Guedj: "Golden Boy" (Israel)** A lighthearted, Timberlakean jaunt from an effortlessly charming screen presence.

**Guy Sebastian: "Tonight Again" (Australia)** My friend from Melbourne says some Australians are afraid this song's too slick and milquetoast to win. Compared to the other contestants, however, Sebastian sounds like freakin' Bon Scott.

**Il Volo: "Grande Amore" (Italy)** A video in which fresh, handsome tenors from the land of Fellini and Bertolucci pay homage to *Back to the Future*, *Ghost*, and the Tobey Maguire/Sam Raimi *Spider-Man*. The song honors the intersection.

There are, of course, 37 more, and the finals are on Saturday, May 23. If you prefer to spend Memorial Day weekend apart from institutions like Sasquatch! or the Indy 500, but still want to enjoy entertainment that only makes sense when you're drunk on a Saturday afternoon, Eurovision is the contest for you. The only public viewing party *The Stranger* has been able to track down is at the Swedish Cultural Center, and it's free—if you're a member (worth it).

Take notes for me. ■



#### EMERALD CITY SOUL CLUB'S TALCUM IS NOW CALLED SOULTIME

When Chop Suey temporarily shut down in January, it left the popular **northern-soul dance party** Talcum in a lurch. After some searching and scheming, Talcum's brain trust, Emerald City Soul Club, decided to relocate to Capitol Hill vegan bistro/venue Highline on Broadway and **change the night's name to Soultime**. The relaunch happens June 20. Soultime will be guided by a rotating cast of ECSC's highly knowledgeable resident DJs: Gene Balk, Garrett Luncford, George Gell, Brian Everett, Michael Chrietberg, and *Stranger* staffer/blogger Mike Nipper. Nipper says that for Soultime's first few months, it will happen the third weekend of every month, either on Friday or Saturday, until the Highline's schedule clears and it can settle on Saturdays. "I'm excited about the venue change," Nipper says. "It's a smaller room, but **the location has appeal to regulars**, and residents of Capitol Hill who aren't interested in fighting the heaving Pike/Pine crowds."

#### VIBRATIONS FEST AND SEAPROG 2015 SET DATES, DOE BAY ANNOUNCES LINEUP

Two great but vastly different local festivals recently have set their dates. DIY boutique/gallery Cairo will host **Vibrations Fest** on August 16, at Volunteer Park, while **Seaprog 2015** takes place August 7 to 9 at Columbia City Theater and the Royal Room. Vibrations focuses mainly on



up-and-coming Northwest indie-rock, electronic, and hip-hop artists. Seaprog 2015, headed by the excellent **veteran guitarist Dennis Rea**, spotlights progressive music from the region and beyond. Find out more at seaprogfest.org. Finally, **Doebay Fest** announced the lineup for its eighth annual event, happening August 6 to 10. The bill includes Lee Fields & the Expressions, Champagne Champagne, Motopony, Polyrhythmics, EDJ, and Thunderpussy. More info at doebayfest.com.

#### CHARMS, JACKIE HELL HEAD UP BELIEVE IN BALTIMORE FUNDRAISER AT WILDROSE

Anyone who's looked at the news in the last month or so knows that Baltimore is facing serious problems with **police brutality and racism**. Here in distant Seattle, Jude Miqueli has organized the Believe in Baltimore benefit at the Wildrose Bar on Thursday, May 21, to aid the Baltimore Community Foundation. Your \$10 donation will go to the Fund for Rebuilding Baltimore, which will help to foster community organizations **geared toward strengthening neighborhoods**. A strong bill of local bands and performers makes this show a bargain: subversive drag performance artist Jackie Hell, feisty dream-pop band Scarves, Clyde Petersen's new project ManDate, DJ General RC Meow, and CHARMS, one of Seattle's most exciting rock bands. See bcf.org for more information. ■



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## Will Punk-Reggae Godmothers the Slits Get Their Cinematic Due?

Only If Two Northwest Filmmakers Can Raise \$30,000 by June 7

BY DAVE SEGAL

Now that nearly every band that ever attracted a cult following has been the subject of a documentary, it's crazy that the career of the Slits hasn't been immortalized on celluloid. Or digital video. Thankfully, Bellingham filmmaker William Badgley and his producer Jennifer Shagawat are working to rectify that injustice with *Here to Be Heard: The Story of the Slits*, slated to premiere in September—most likely in London, where the band flourished in the late 1970s and early '80s. It's an overdue tribute to a radically unconventional female-powered punk band that held its own with the movement's most important catalysts, including the Sex Pistols, the Clash, and the Buzzcocks.

Badgley and Shagawat have launched a Kickstarter campaign to help them cover the high licensing fees that go along with making a film about a major-label band, punk or no. Island Records issued the Slits' uniquely pugnacious punk-reggae classic *Cut* LP, while CBS released the world-fusion anomaly *Return of the Giant Slits*. They've secured almost \$8,000 so far, with more than two weeks left in the campaign to raise \$30,000.

*Here to Be Heard* is Badgley's follow-up to his acclaimed debut doc, *Kill All Redneck Pricks*, which chronicled Tumwater, Washington, posthardcore band KARP. Shagawat had worked as the Slits' tour manager during the group's second incarnation. Badgley met the members, including vocalist Ari Up (who died in 2010) and bassist Tessa Pollitt, during the Portland stop of their 2006 tour—they crashed at his pad, in fact. Ari urged Shagawat to film the band during that jaunt, and she did, but the singer wanted it to concern not just the Slits but “the strength of women in music,” according to Badgley. “The Slits re-forming was partially about righting this wrong about how she felt Slits One had gone down. The Slits had been in the same living room among all these bands and individuals that went on to stardom, and they felt that they'd been written out of a history they were big contributors to. The Slits Two re-formation was centered on that for Tessa and Ari. What they didn't know was that Ari was dying.”

Realizing she wasn't a true filmmaker, Shagawat asked Badgley to take on directorial duties. After some initial trepidation of dealing with major labels and expensive punk-era archival footage, Badgley dove into the project. He finagled a sweet deal on archival footage through Don Letts, ex-Slits cohort and famed director of *The Punk Rock Movie*. That was tricky, because Letts wanted to shoot his own Slits doc, but Badgley's charm and skill won

him over. He also commissioned an original score by Seattle musician Ben Von Wildenhau (his ex-bandmate in Federation X).

“I shot *Here to Be Heard* in a sort of fly-on-the-wall way,” Badgley says. “It's insulting to me when you see movies where



THE SLITS “Spend Spend Spend” has taken on a new meaning.

they [just focus on] the past. It's a danger when you're talking about any youth-culture stuff—not talking about what the whole life means. My film starts when [the Slits' members are] anywhere from 15 to 19 to now, late 50s to early 60s.”

Badgley thinks that the Slits' most crucial contribution to music is their rebelliousness—especially with regard to gender norms and sonic conventions. It's also his film's theme. “I run a small documentary film school,” he says, “and I tell my students you have to look for a thread, a sublayer, the focus inside the focus. You have to say, what is it about this band that's organizing everything under that umbrella? For KARP, the friendship of those guys was a major player in that story. For this one, it's interesting because there's so many of them. The most unifying

one is the unwillingness to be contained. There was no punk band composed entirely of females. The Slits weren't even going to entertain the idea that they weren't going to be

**What they didn't know was that Ari was dying.**

allowed to do that. A lot of that was drawn from the ethos of punk, that anyone can do this. That meant a lot in the face of what was going on, these bands like Led Zeppelin and Pink Floyd that were so proficient that they were untouchable.”

Even if Badgley and Shagawat don't meet their fundraising goal—which is low compared to that of indie docs like *The Punk Singer* and *The Colossus of Destiny: A Melvins Tale*—*Here to Be Heard* will happen. “It doesn't change what I have in front of me to do,” Badgley says. “It just makes it harder to do it. To make these films, you have to be a little insane. It's a terrifically difficult thing to do. Assuming you are nuts, you just continue to be nuts. You just drive it through the wall.” ■

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**LITTLE DRAGON** *None shall pass! Yukimi Nagano protects her bandmates.*

## Little Dragon's Big Voice

An Interview with Yukimi Nagano

BY TRENT MOORMAN

**T**hose venturing to the bluffs of the Gorge for Sasquatch! in time for Little Dragon's set on Friday night will find the Swedish four-piece patrolling the borderline between electronic

dance and down-tempo trance-jams. To one side are fiery lakes of club bass and tightly kicked beats. To the other, the placid Sea of Sade (pronounced shar-day), where glacial funk floats in smooth waves of R&B. Little Dragon's fourth full-length, *Nabuma Rubberband*, was nominated for a Grammy in the best dance/electronic album category this year. Vocalist Yukimi Nagano is a cosmic siren (you may recognize the voice from her work with Gorillaz) who projects her voice deep into the chasm formed by synth player Håkan Wirenstrand, drummer Erik Bodin, and bassist Fredrik Källgren Wallin. Nagano spoke from her apartment in Gothenburg, Sweden. She was drinking tea.

**When you were making *Nabuma Rubberband*, you walked around Gothenburg during winter while listening to Janet Jackson?**

I did. I love listening to music in headphones while walking around because it's like giving the songs a visual. I think if you're in a certain mood or state of mind, and listening to music you love over and over in a city, you start identifying the music with that place sooner or later.

**What's another city that goes well with a particular album for you? It's time for "Yukimi's Traveling Musical Companion"**

Aphex Twin's *Selected Ambient Works* is nice on a beautiful day in New York. Especially if you just wanna dream away and let the city rush and hurry by while you're in another bubble chilling. And D'Angelo's *Voodoo* album is pretty nice to listen to while walking in the Swedish forest.

**What music would be fitting for the space underneath your bed? Or under your pillow, where your dreams hide?**

Kate Bush, *Hounds of Love*, under my pillow, yes [laughs].

**Do you remember your dreams? What's the last dream you remember? What album would go with that dream?**

I dreamed I was braiding a rainbow, and it turned out to be Håkan's hair that we had dyed. I probably dreamed it because the new trend in Gothenburg is dyeing your hair fresh colors like pink and blue. Debra Laws's album *Very Special* would be fitting.

**Håkan has such a sturdy beard. Are there any Håkan beard stories? Does the beard have a nickname?**

Yes, it is beautiful. Ice cream gets stuck sometimes. The beard does not have a nickname. It should, though.

**Have you ever looked over at Håkan onstage and mistaken him for a rampaging wildebeest?**

Not yet.

**Did you know wildebeest is not spelled "wildabeast"? They can also be called gnus. Who the hell calls a wildebeest a gnu?**

Good question [laughs]. I can't spell, so you're asking the wrong person.

**What's Gothenburg like? What do you miss about it when you're gone?**

Gothenburg is a relaxed and slow-paced city. It has a nice harbor and some amazing

forests and lakes. I love it because it's quiet. My close friends are here, and the studio is our little oasis.

**Do you have a favorite Swedish food?**

My favorite Swedish food, I'd say, is hard bread with butter and cheese. A classic, crunchy, wholesome Swedish snack.

**How did your song "Killing Me" come together? How was it born?**

It was born on Erik's computer, first with a live drum take and then a glamorous bass line. Dave from De La Soul helped me out on parts of the lyrics, which was really fun. Before finishing the song, everyone in the band put their touch on it to make it *complete*. It was mixed by Jaycen Joshua (Nicki Minaj, Wiz Khalifa, Jay Z). The guys are gear nerds for sure. It had a vibe as an instrumental, so it was stimulating to write to. It had a funky synth feel I loved.

**In the lyrics, you're talking about escape. You're no longer with someone. You're on the road. There's a mood swing. What caused it?**

Always mood swings. It's a story with personal elements in the mix. It's a breakup song.

**And you say you're making a spider howl. How do you make a spider howl?**

Pinch it? [Laughs]

**Where should I walk around while listening to "Killing Me"?**

I'd say treading through the snow in Alaska.

**What have you been reading lately? Please pick up the book, open it to a page, and tell me a line from that page.**

I'm reading *Feminism Is for Everybody* by bell hooks. The first page says, "Simply put, feminism is a movement to end sexism, sexist exploitation, and oppression."

**How do lyrics fall into place for you? How do your words arrive?**

Sometimes they happen from seeing something inspiring. I try to collect words and sentences that could be used in a song. But mostly, the music dictates the direction and vibe.

**Who's your favorite lyricist?**

At the moment, Frank Ocean. He makes excellent lyrics sound so effortless. *Channel Orange* made me want to write better. When you hear music and it makes you feel almost anguished because it's so good, this is what Frank Ocean does to me.

**How was it working on Gorillaz material?**

So fun. We visited Damon Albarn's studio in London, and we got to jam out.

**Since your collaboration with Big Boi didn't work out last time, is there anything in the works with him for the future?**

We did two songs together. One is called "Descending" and one "Higher Res."

**You're guesting on the new De La Soul?**

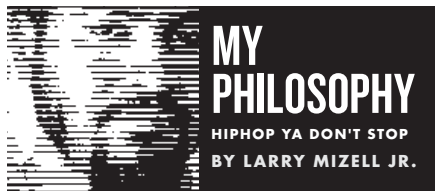
Yes. We've been friends since the Gorillaz tour. Very excited about their upcoming album. They're so super-creative.

**When will there be new Little Dragon music?**

We have lots of new music in the making. It's in beginning stages, and it hits on a wide range of sounds and directions. Can't wait for it to get more defined. ■

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## FOLKLIFE LOCKS THE MOORS OUT

Rap's preeminent storyteller and one of the form's most classic voices, **Slick Rick the Ruler**, hits Neumos on Wednesday, May 20—go run Rick's discography and find flaw, crumbs. MC Rrrricky D will have fine, energetic support in the form of **Jarv Dee**, **Gifted Gab**, and **Kung Foo Grip**—all three of whom are making some of their best stuff right now. Come Thursday, May 21, local MC **3rdegree** (also of the Nightcappers) celebrates the release of his album *Fast Forward* at the Croc; **Black Magic Noize**, **Bryce Bowden & Prospect**, **Imprints**, and **Filthy Fingers United** all play as well. *Fast Forward* is a serving of inoffensive but wholly unremarkable local underground rap that sounds exactly like it could've come out a decade ago.

Northwest Folklife is this weekend. I'm scheduled to be DJing at it and also appearing on a panel about the history



of Northwest hip-hop—the cultural focus of this year's festival is on "Beats, Rhymes, and Rhythms." One important part of the history of Northwest hip-hop is the way certain voices within it tend to get silenced, demonized, or minimized if they stray from the herd and don't fit the acceptable type. News came down this week that the **Moor Gang** show that was going to be part of Folklife is now canceled. Mind you, this show had been booked and promoted for weeks. Curious. This year's festival will still feature plenty of quality hip-hop that could be considered "family friendly"—**Draze**, **Sista Hailstorm & Julie C**, and **FFU**, for instance. Meanwhile, you can satisfy your hunger for the beats, rhymes, and rhythms of the Moors—including their breakout star, one of Seattle's most popular rappers, **Nacho Picasso**—by going to their Rhino Room show on Sunday, May 24, with DJs Rocryte and Vega. It was going to be the after-party. Now it's just the party.

I keep coming back to one of the most telling quotes about rap from the last few years: When **Earl Sweatshirt's** estranged father (South African poet and activist Keorapetse Kgosisile) admitted that he didn't like listening to most rap because all he heard was "young people saying they're hurt." Maybe if somebody had actually stuck around and listened, the tune would be a little more to their liking. Either way, that cancellation is a shame, what with both Nacho and Jarv having released well-received projects recently—Nacho and **Ultra 88's** *The Witchtape* and Jarv's *Satellites, Swishers & Spaceships*. It would've been an epic show for a bunch of young fans who weren't able to go to Sasquatch! to see **Kendrick Lamar**, **Schoolboy Q**, **Ab-Soul**, and **Run the Jewels** (not to mention **Porter Ray** and **Sam Lachow** and **THEESatisfaction**). Just the thing that could've brought new energy to the festival. But you know, Seattle gon' Seattle. Anyway—see you there! ■

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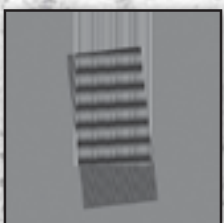
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## Wednesday 5/20

### True Widow, Dust Moth, Red Liquid

(Highline) Any time I play True Widow for someone who hasn't heard them before, the response is always the same: *Who is this?* Given the immediate effect on people, it's surprising that the Dallas trio is still relatively under the radar, but then again, this is a band that thrives on understatement: Its sparse, detuned, heavy, and hypnotic take on shoegaze has just the right amount of fuzz on the guitar and reverb on the vocals to sound like there are actual beating hearts behind them. The band is still touring in support of its third album, 2013's excellent *Circumambulation*. See them—plus Seattle's Dust Moth and Red Liquid—with the rest of the cool kids. **KATHLEEN RICHARDS**

### Vaadat Charigim

(Barboza) If vocalist and guitar player Yuval Haring didn't sing in Hebrew, Vaadat Charigim's second full-length, *Sinking as a Stone*, out on Fullerton, California's increasingly adventurous Burger Records, could pass for a long-lost album from the shoegaze era. The Tel Aviv trio, whose name roughly translates as "Exceptions Committee," has the Ride-meets-Slowdive moves down cold: rolling rhythms, aqueous guitars, and echoey, submerged vocals (bassist Dan Bloch and drummer Yuval Guttmann complete the lineup). At worst, their follow-up to 2013's *The World Is Well Lost* offers minimal melodic variation from track to track, but at best, their daydreaming-on-a-sunny-day vibe is strong

and true (and it's worth noting that the album's theme is boredom). Take a deep dive into their inviting body of sound, and you might never hit bottom. **KATHY FENNESSY**

### Jungle

A (Neptune) Jungle are certainly going to bring the heat to this region, avoiding all blackout wrangling restrictions of Sasquatch!, where they'll perform to a much larger, general audience at the Gorge just a few days later. At the Neptune, the hook-laden British dance-pop duo will bless their more dedicated fan base with more exotic-hypnotic soul than this city is used to. The smooth and lean athleticism of their enjoyable 2014 eponymous debut combines Massive Attack's warped

**Steradian play the sort of rock that projects superior intelligence and advanced math skills.**

perceptions, D'Angelo's seduction, and Hot Chip's dance-floor charm to keep your heart full and legs limber to jogger-friendly tempos. The common thread is a retro-UK-groove that keeps the songs moving to motivational, ecstatic heights, while in-layered textures and stylistic treatments keep them interesting and moving forward. Catch the fever. **TRAVIS RITTER**



**TRUE WIDOW** Hypnotic take on shoegaze. Wed May 20 at Highline.

## Thursday 5/21

### Steradian, Last Giant, Shapes in Space, guest

(Lo-Fi) Tip for musicians looking to increase odds for coverage: Include a handwritten note in your package (yes, people still send CDs, tapes, and vinyl to *The Stranger*). Enclosing such analog materials shows the sort of extra effort that suggests music means a helluva lot to you. Anyway, this tactic worked for Steradian, a Seattle quartet who, besides possessing very neat handwriting, play the sort of rock that projects superior intelligence and advanced math skills, as well as a keen ear for distressed and radiant guitar textures. Their latest album, 2014's *Subversive Tactics & Subjugation Techniques*, clangs and jangles ominously, like those best early releases by Sonic Youth and Polvo, and those by our beloved Unwound. That's quite a legacy, but Steradian wear

their influences lightly and stylishly. There's life yet in smart-guy rock, people. **DAVE SEGAL**

### Heatwarmer, Spyn Reset, Hildegard

(Barboza) Prog rock is such a scarce commodity in the Seattle music scene that when solid specimens of it turn up, one tends to get carried away with joy. (I used to DJ a prog night, and it was the sort of quixotic venture that could crush your spirit if you weren't careful.) Anyway, local groups Heatwarmer and Spyn Reset are fighting the good prog fight in an environment not exactly welcoming to the genre. Led by Luke Bergman, Heatwarmer play melodically rich, rhythmically complex songs that swoop and pirouette in unpredictable and pretty patterns, topped by Bergman's wonderstruck vocals that give Yes's Jon Anderson a run for their wide-eyed money. Spyn Reset inject more funkentelechy and bombast into their electronic-oriented prog, featuring the flamboyant keyboards of YASU

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(think Herbie Hancock crossed with Keith Emerson) and the quicksilver rhythm section of bassist/guitarist Evan McPherson and drummer Pierson Martin. They may flaunt florid technique, but Spyn Reset also exude a soulful tenderness. **DAVE SEGAL**

### Brothers of the Sonic Cloth, Bali Girls, Mos Generator

(Chop Suey) I saw Brothers of the Sonic Cloth play recently, and they've added a second guitar player for their live shows, a woman with an awesome buffer of hair who can get heavy with the best of 'em. So even though the band now comprises two men and two women, frontman Tad Doyle proclaimed proudly that since they are called "Brothers," they are still sexist. Good to know. Heading out on tour following the release of their new album, the Brothers are as torrential and compelling as ever. Make a good decision today: Go check them out and let Tad show you the way. **GILLIAN ANDERSON**

## Friday 5/22

### Sasquatch! Music Festival: Kendrick Lamar, Modest Mouse, Lana Del Rey, St. Vincent, and more

**A** (Gorge Amphitheatre) Four days (May 22–25) of music, sunshine, under-butt, side-boob, dad bod, bad tats, heshers, burners, vapesters, and parades of on-fleek festival fash right out in the fields of Eastern Washington's Gorge Amphitheatre! There's a lot to take in, but lineup highlights include: Sleater-Kinney, Jenny Lewis, St. Vincent, Ex Hex, Run the Jewels, Kendrick Lamar, Sharon Van Etten, Courtney Barnett, Schoolboy Q, Porter Ray, and S. Oh, and last year there were samples of Greek-yogurt ice cream that I would not pass up, if I were you. As always, have fun, but don't be a dipshit out there! **EMILY NOKES**

### Rain Fest 2015: Chain of Strength, Baptists, Clarity, Expire, Fury, Heiress, Keep It Clear, and more

**A** (Neumos) Arena rock is dead. Now promoters rely on open-air festivals to fill the void of 10,000-plus-capacity events. But some folks never gave two shits about arena artists, and similarly, some folks don't



**AVA LUNA** Their songwriting bursts with unobvious dynamics. Sat May 23 at Cairo.

care about this weekend's Sasquatch! festival. For example, the hardcore scene always rejected the excess of mainstream rock 'n' roll—the drugs, the panache, the stardom—and opted instead for austerity and community. Seattle's annual hardcore rally Rain Fest (May 22–24) has less to do with the other festival going on across the Cascades and more in common with the all-ages Sunday matinees at CBGB. Fittingly, New York hardcore legends Judge close out the festival on Sunday, while their West Coast straight-edge peers Chain of Strength headline Friday. But Rain Fest is hardly a nostalgia exercise. Current hardcore heroes Turnstile are undoubtedly the primary attraction for Saturday, and you'd be well served to show up early throughout the weekend to catch the roaring squall of Cult Leader, the death-metal-flecked beatdowns of Xibalba, the slash-and-chug of Code Orange, and the dozens of other bands helping keep hardcore alive. **BRIAN COOK**

## Saturday 5/23

### Ava Luna, Dude York, Crater

**A** (Cairo) One's natural reflex is to eye with suspicion any rock bands coming out of Brooklyn in the

21st century. But check your skepticism at the door for Ava Luna. If the idea of a more soulful, less studiously quirky Dirty Projectors appeals to you, you may flip for Ava Luna. Unlike most indie bands, Ava Luna boast at least three members who can genuinely sing, and their songwriting bursts with unobvious dynamics, guitar textures that scar with no-wave and post-punk causticity, and tunes that jab their way into your memory banks à la Pylon. If you want to get slapped with Ava Luna's funkier and most ingratiating work, wrap your ears around "Sears Roebuck M&Ms." They're on tour supporting the recent Dave Fridmann-mixed *Infinite House* album, which is slicker than their best, 2014's *Electric Balloon*, but the songs still carry an innate oddness that elevates Ava Luna above many of their peers. **DAVE SEGAL**

### Nepal Earthquake Benefit: The Spider Ferns, Rik Wright's Fundamental Forces, Michael Wohl

(Lo-Fi) This important benefit show for the thousands affected by the earthquake in Nepal is headlined by the Spider Ferns, the rising wife/husband duo of Kelly and Alton Fleek. Based in tiny Alger, Washington, they record gleaming, sensual songs

that split the difference between triphop and dreamy pop. Their very good 2015 album *Soon Enough* features Kelly's silky, languid vocals hovering over the pair's artfully minimalist compositions that deploy keyboards, guitar, and bass. It's a stripped-down urban sound created in the boonies, designed to give you shivers. Jazz-fusion quartet Rik Wright's Fundamental Forces forge intensely dynamic and emotionally freighted pieces that range from Terje Rypdal's chill meditateness to the majestic sweep of Charles Mingus's *The Black Saint and the Sinner Lady*. Seattle's Michael Wohl picks a mean guitar in the fluidly tangled manner of folk-blues immortals Leo Kottke and John Fahey.

**Tad Doyle proclaimed proudly that since they are called "Brothers," they are still sexist.**

No matter how many versions of this style come down the pike, it never fails to transport one to a much more idyllic headspace. Proceeds for tonight's show go to mycare.org. **DAVE SEGAL**

### Cloakroom, Ed Schrader's Music Beat, Nostalgist, Koda Sequoia

(Kraken Lounge) Re-formed Seattle post-punk shoegazers Nostalgist have returned from hiatus (yay!), and if all goes well, their follow-up to 2013's *Monochromatic* EP (which features Whirr/Deafheaven guitarist Nick Bassett) will appear very soon. Fans of the '80s cross-section of proto-shoegaze and post-punk (think Bauhaus possessed by Cocteau Twins) and general lovers of ethereal 'n' dreamy gloom have much to revel in here. Their cherry-colored punk is whirling with spacious guitars, cavernous and brooding without sounding antagonistic. Local emo-/math-rock outfit Koda Sequoia offer a more twinkle-daddy-indebted, early/mid-'90s Modest Mouse vibe, and that's a good thing. Their sparkling compositions on *The Same Trees* rely only on sharp songwriting and memo-

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## Sunday 5/24

### Grave Babies, So Pitted, Briana Marela, Red Liquid

(Chop Suey) There's a striking contrast between the gauzy, lo-fi apocalypse of Grave Babies' earliest cassette material and their forthcoming *Hardly Art* full-length, *Holographic Violence*. Most noticeable is Danny Wahlfeldt, the chief Baby who wrote and recorded everything in his bedroom for the formative recordings: He's finally found perfectly tinted clarity via Matt Bayles's reliably slickened mix and a band that complements the darkest corners of his ethereal pop-sensible psyche on record and onstage. Performed by the seasoned and versatile Mark Gajadhar on drums, Crypts' Bryce Brown on bass, and Claire Haranda on synth, the new morose, doom-ridden songs feel fuller than ever, within reach of Robert Smith and Simon Gallup's own *The Head on the Door*. It's like a gothic slow dance on a moonless night in a forest surrounded by a pack of bloodthirsty wolves. **TRAVIS RITTER**

### Sly & Robbie and the Taxi Gang, Bitty McLenne, Unite-One, Kid Hops

(Crocodile) How long have Sly & Robbie been in the music business? Since the moment ska became ska and reggae became reggae. Soon after the complete break of the two forms, around the mid 1970s, Sly Dunbar (drums, sometimes "Sly Drum-bar") and Robert Shakespeare (bass, sometimes "Robert Basspeare") began to record as a team. The duo is known for their tightness and machine-like precision, and their impact on Jamaican pop can never be overstated. They not only further consolidated the very sound of roots reggae (the Mighty Diamonds' "Pass the Koutchie," a tune that has the most perfect reggae riddim), they also went on to continually change the form they helped consolidate ("Two Sevens Clash," "Bam Bam," "Rub a Dub Sound"). Stranger still, they also played a role in establishing reggae's digital moment, in the mid



**GRAVE BABIES** *Play morose, doom-ridden songs. Sun May 24 at Chop Suey.*

1980s, and its final computerization, in the 1990s. The riddim duo has also never been scared of technology. They have adapted to every new condition in the world of pop. **CHARLES MUDEDE**

### Mirror of Plateaux: Møtrik, Bitès, Raica, Pulling Out the Light, Mars Nova, DJ Veins

(Lo-Fi) Møtrik wear their krautrock love on their sleeves... and in their name and logo (the red-and-white traffic cone from Kraftwerk's first and best LP). Although they claim to originate from Düsseldorf, and they sure sound like it, Møtrik actually operate out of Portland. They've mastered the propulsive, *kosmische klang* that's been pumping through

the veins of Neu!, Can, Faust, and their countless disciples for decades. The thing is, it's such a primal and satisfying approach that it can withstand thousands of iterations and still not sound exhausted. Check out Møtrik's new, compactly epic self-titled LP for proof; it should be sponsored by the US Department of Transportation. Tonight's also a birthday celebration for ambient master Harold Budd, so there'll be much deep, beatless music from the live performers and DJs, too. **DAVE SEGAL**

## Monday 5/25

Happy 40th birthday to Lauryn Hill!

## Tuesday 5/26

### The Music of Harry Partch

📍 (UW Meany Hall) Now that the University of Washington's storied avant-garde American composer Harry Partch's bizarre panoply of instruments, Seattleites should take advantage of their proximity and witness their uniquely otherworldly timbres. Partch created

## Sly & Robbie's impact on Jamaican pop can never be overstated.

and used odd, novel tone generators and percussion instruments like the Quadrangularis Reversum, the Diamond Marimba, the Chromelodeon, and Cloud-Chamber Bowls in long-form pieces in order to produce microtonal scales—"dividing the octave into 43 unequal tones from the natural harmonic series," says Wikipedia—that conventional Western music cannot manifest. Partch's canon is a hallucinogenic force of nature that's as entertaining to listen to as it is to watch being performed—as it will be tonight by UW music students and faculty. **DAVE SEGAL**

### Laibach

(El Corazon) Laibach have been refusing to break character for more than 35 years. The elusive Slovenian band/collective relies heavily on militant dress (uniforms, jackboots) and fascist imagery and symbols, which, one assumes, are tools for extreme satire and sneering political commentary. The music is growling, tense, industrial-strength industrial with plenty of deadpan covers of songs like Europe's "Final Countdown" and the Beatles' "Across the Universe." Since I wouldn't call this genre "my thing," the crudest musical comparison would be to say Laibach are a sleeker, more well-oiled and highly stylized Rammstein (who came more than a decade later and seem to mine heavily from Laibach's style, but are more commercially well-known). Here's your chance to bust out any black patent leather you may have hiding in your *kleiderschrank*. **EMILY NOKES**

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CHARGE BY PHONE 206-451-4100

## JOSH ABBOTT BAND

**WEDNESDAY JULY 15 THE CROCODILE**  
2200 2ND AVENUE • SEATTLE, WA • 8:00PM SHOW • 21 AND OVER  
TICKETS ONLINE AT TICKETS.COM • CHARGE BY PHONE 877-4-FLY38

## CASEY DONAHEW BAND

**MONDAY AUGUST 3 TRACTOR TAVERN**  
819 BALLARD AVE NW • SEATTLE, WA • 21 & OVER • 8:00PM SHOW  
TICKETS AT TICKETMASTER • CHARGE BY PHONE 1-800-745-3000

## SHANE KOYCZAN & THE SHORT STORY LONG

**SUNDAY AUGUST 5 THE TRIPLE DOOR**  
214 UNION STREET • SEATTLE, WA • 8:00PM SHOW • ALL AGES  
TICKETS ONLINE AT THE TRIPLE DOOR.NET  
CHARGE BY PHONE 206-451-4100

## Suzanne Westenhofer

**SATURDAY AUGUST 22  
THE TRIPLE DOOR**  
214 UNION STREET • SEATTLE, WA  
8:00PM SHOW • ALL AGES  
TICKETS ONLINE AT THE TRIPLE DOOR.NET  
CHARGE BY PHONE 206-451-4100

## CLIVE CARROLL

**FRIDAY SEPTEMBER 11  
THE TRIPLE DOOR**  
214 UNION STREET • SEATTLE, WA  
8:00PM SHOW • ALL AGES  
TICKETS ONLINE AT THE TRIPLE DOOR.NET  
CHARGE BY PHONE 206-451-4100

## BOWLING FOR SOUP

**THE DOLLYROTS  
& IVORY TRIBES**  
**TUESDAY SEPTEMBER 15 THE CROCODILE**  
2200 2ND AVE • SEATTLE, WA • 8:00PM SHOW • ALL AGES  
TICKETS ONLINE AT TICKETS.COM • CHARGE BY PHONE 877-4-FLY38

## THE MILK CARTON KIDS

**TUESDAY OCTOBER 6  
MOORE THEATRE**  
1912 2ND AVE • SEATTLE, WA • 8:00PM SHOW • ALL AGES  
TICKETS AVAILABLE FROM TICKETS.COM • CHARGE BY PHONE 800-225-2277

## SCORPIONS

50TH ANNIVERSARY WORLD TOUR

## QUEENSRYÛCHE

**FRIDAY OCTOBER 9  
SHOWARE CENTER**  
421 W JARVIS ST  
SEATTLE, WA  
8:00PM SHOW  
ALL AGES WELCOME  
TICKETS AVAILABLE FROM  
SHOWARE CENTER BOX  
OFFICE  
ONLINE AT TICKETS.  
SHOWARECENTER.COM  
CHARGE BY PHONE  
(206) 707-7442

FEATURING LIVE ON STAGE PERFORMING ALL TOGETHER  
RY COODER • SHARON WHITE • RICKY SKAGGS

## GOEDER WHITE SKAGGS

**WEDNESDAY OCT 7 MOORE THEATRE**  
1912 2ND AVE • SEATTLE, WA • 8:00PM SHOW • ALL AGES  
TICKETS AVAILABLE FROM TICKETS.COM • CHARGE BY PHONE 1-800-225-2277

THE NEXT BEST THING TO JOHNNY CASH

## CASH'D OUT

**SATURDAY NOV 7  
TRACTOR TAVERN**  
1015 BALLARD AVE NW  
SEATTLE, WA • 21 & OVER  
7:00PM EARLY SHOW  
11:00PM LATE SHOW  
TICKETS AT TICKETMASTER  
CHARGE BY PHONE  
1-800-745-3000

NEW YEARS EVE SHOW WITH  
**STRAIGHT NO CHASER**

**THE NEW OLD FASHIONED TOUR**

**THURSDAY DECEMBER 31  
MARION OLIVER  
MCCAW HALL**  
511 MERCER ST. • SEATTLE, WA • 8:00PM SHOW • ALL AGES  
TICKETS AT ALL TICKETMASTER LOCATIONS  
CHARGE BY PHONE 1-800-745-3000



# MUSIC CALENDAR

DRUNK OF THE WEEK...BELOW

THE HOMOSEXUAL AGENDA...41

DATA BREAKER...43 POSTER OF THE WEEK...44

WED  
5/20

LIVE

★ **88 KEYS** Musicians' Jam: Jens Gunnoe, guests, 8 pm, free

**AQUA BY EL GAUCHO** Ben Fleck, 6 pm, free

★ **BARBOZA** Vaadat Charigim, 7 pm, \$12

**COLUMBIA CITY THEATER** Mike Dumovich, Thousands, Tomo Nakayama, 8:30 pm, \$8/\$10

★ **CROCODYLE** Klingande: 8 pm, \$25

**DARRELL'S TAVERN** Open Mic: Guests, 9 pm, free

**EL CORAZON** Bad Motivators, Wolfgang Fuck, Brain Drain, guests

★ **FIX COFFEEHOUSE** Open Mic: Guests, 7 pm, free

**HIGH DIVE** The Weeknites, Big Bad, the Genghis Con Artist, 8 pm, \$6

★ **HIGHLINE** True Widow, Dust Moth, Red Liquid, 9 pm, \$10/\$12

**HIGHWAY 99** Highway 99 Spotlight Series: 8 pm, \$7

**KELLS** Liam Gallagher

**KRAB JAB STUDIO** Lennon: free

**LO-FI** Revolt Revolt, Skates!, guests: 8 pm, \$7

★ **MEANY HALL** Carolina Chocolate Drops, 8 pm, \$35/\$40

**NECTAR** The High Council, Achilles Wheel, Kuli Loach, 8 pm, \$7

★ **NEPTUNE THEATRE** Jungle, 8 pm, \$20/\$23.50

★ **NEUMOS** Slick Rick, Jarv Dee, Gifted Gab, Kung Foo Grip, \$20

**OWL N' THISTLE** Justin and Guests: 9 pm, free

**PARAGON** Two Buck Chuck, 8 pm, free

★ **Q NIGHTCLUB** FKJ, 9 pm, \$8

**SEAMONSTER** Crack Sabbath: 10 pm Thru May 27, free

★ **THE SHOWBOX** Passion Pit, Holychild: Passion Pit, 8 pm, \$35

**SKYLARK CAFE & CLUB** Open Mic: 8:30 pm, free

**STUDIO SEVEN** Famous Last Words, Farewell My Love, Sycamore, It Lives it Breathes, Sorrow's Edge, 5 pm, \$12/\$15

**SUNSET TAVERN** Heiress, Witch Ripper, Maeth, SwampheavY, 9 pm, \$8

**TRACTOR TAVERN** Sister Girlfriend, Ephrata, Fine Prince, 8 pm, \$8

★ **UW MEANY THEATRE** Rhiannon Giddens, 8 pm

★ **VERA PROJECT** Dot, Orion, Ellie Herring, Yung Futon, 9 pm

★ **WU MEANY THEATRE** Rhiannon Giddens, 8 pm

★ **VERA PROJECT** Dot, Orion, Ellie Herring, Yung Futon, 9 pm

JAZZ

**BALLARD STATION PUBLIC HOUSE** Happy Trio: 9 pm, free

★ **JAZZ ALLEY** Wallace Roney Quintet

★ **THE ROYAL ROOM** Piano Starts Here

**TULA'S** North Sound Jazz Band: 7:30 pm, \$8

**VITO'S RESTAURANT & LOUNGE** The Congress, 9 pm, free

★ **VERA PROJECT** Dot, Orion, Ellie Herring, Yung Futon, 9 pm

★ **VERA PROJECT** Dot, Orion, Ellie Herring, Yung Futon, 9 pm

DJ

**BALTIC ROOM** Bollocks: Guests

**CONOR BYRNE** Rainier Soul Sounds: 9 pm, free

**CONTOUR** NuDisco, guests, 10 pm

**FOUNDATION** SUBstance

Wednesdays: Guests, 9 pm

**HAVANA** Wicked & Wild: DJ SoulOne, ZJ Redman, Selecta Element, free; \$5 after 10 p.m.

**NEIGHBOURS** Pulse: DJ Trent Von, DJ Dirty Bit

THURS  
5/21

LIVE

**AQUA BY EL GAUCHO** Ben Fleck, 6 pm, free

★ **BARBOZA** Heatwarmer, Spyn Reset, Hildegard

★ **BLACK LODGE** Ex-Cult, Stickers, Ubu Roi, the Dumps

**BLUE MOON TAVERN** The Nobs, Knight Tool, Live Nudes, the IUDs: \$7

★ **CHOP SUEY** Brothers of the Sonic Cloth, Bali Girls, Mos Generator: 8 pm, \$10/\$12

**COLUMBIA CITY THEATER** Richie Aldente, Grace Love and the True Loves, Thaddillac: 8 pm, \$8/\$10

**CONOR BYRNE** Kevin Murphy, Gabriel Mintz, Bill Patton, Grant Olsen: 9 pm, \$8

**CROCODYLE** 3rdegree, Black Magic Noize, Bryce Bowden & Prospect, Imprints, Filthy Fingers United: 8 pm, \$8

**DISTRICT LOUNGE** Cassia DeMayo Quintet, 8 pm, free

★ **DOWNPOUR BREWING** Open Mic Night: Guests, 5 pm, free

**EL CORAZON** Pearl Earl, ABACABA, Six 2 Midnight, guests: 8:30 pm, \$6/\$8

**HIGH DIVE** Marmalade, 8:30 pm, \$6

**HIGHLINE** Almost Classy, These Young Fools,

★ **NEPTUNE THEATRE** Jungle, 8 pm, \$20/\$23.50

★ **NEUMOS** Slick Rick, Jarv Dee, Gifted Gab, Kung Foo Grip, \$20

**OWL N' THISTLE** Justin and Guests: 9 pm, free

**PARAGON** Two Buck Chuck, 8 pm, free

★ **Q NIGHTCLUB** FKJ, 9 pm, \$8

**SEAMONSTER** Crack Sabbath: 10 pm Thru May 27, free

★ **THE SHOWBOX** Passion Pit, Holychild: Passion Pit, 8 pm, \$35

**SKYLARK CAFE & CLUB** Open Mic: 8:30 pm, free

**STUDIO SEVEN** Famous Last Words, Farewell My Love, Sycamore, It Lives it Breathes, Sorrow's Edge, 5 pm, \$12/\$15

**SUNSET TAVERN** Heiress, Witch Ripper, Maeth, SwampheavY, 9 pm, \$8

**TRACTOR TAVERN** Sister Girlfriend, Ephrata, Fine Prince, 8 pm, \$8

★ **UW MEANY THEATRE** Rhiannon Giddens, 8 pm

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Imaginary Lines: 8 pm, \$9

**HIGHWAY 99** Blues Rock: Hudson: 8 pm, \$7

★ **JAZZ ALLEY** Bettye Lavette, Tess Henley

**KELLS** Liam Gallagher

**KRAB JAB STUDIO** Lennon: free

**KREMWERK** Double Duchess, Glitterbang, Gaymous, 8 pm

**LITTLE RED HEN** Jukehouse Hounds: 9 pm, \$3

★ **LO-FI** Steradian, Last Giant, Shapes in Space: 8 pm, \$7

**THE MIX** Yada Yada Blues Band, 9 pm, free

**NEUMOS** The Reverend Horton Heat, Nekromantix, Hopeless Jack and the Handsome Devil: 8 pm, \$25

★ **RENDEZVOUS** Jazmarae Beebe, Marble, Heather Thomas: 9:30 pm, \$7

**THE ROYAL ROOM** The New Triumph, 6 Demon Bag: 8 pm, donation

**SEAMONSTER** Replicant: 10 pm, free

★ **THE SHOWBOX** The Waterboys: Waterboys, 8:30 pm, \$35/\$40

★ **STUDIO SEVEN** Y&T

**SUNSET TAVERN** The Ganges River Band, Sunday Saints, Earnest Lovers, 9 pm, \$8

**TRACTOR TAVERN** Jen Wood, Verlaine, Each & All

★ **THE TRIPLE DOOR** Theater Seattle Secret Music Showcase 15: 7:30 pm, \$25

★ **UW MEANY THEATRE** Claire Jones, Paul Mataruse: Music of Zimbabwe, 7:30 pm, \$12/\$20

★ **VERA PROJECT** Rainfest Pre-Show: Foundation, Ill Intent, Mizery, Protester, the Chain, Cold Truth: 7 pm, \$15

**VICTORY LOUNGE** Miserable Friend, Beverly Crusher

**WILDROSE** Charms, Mandate, Scarves, Jackie Hell, DJ General Meow, 7 pm, \$10

★ **NEPTUNE THEATRE** Jungle, 8 pm, \$20/\$23.50

★ **NEUMOS** Slick Rick, Jarv Dee, Gifted Gab, Kung Foo Grip, \$20

**OWL N' THISTLE** Justin and Guests: 9 pm, free

**PARAGON** Two Buck Chuck, 8 pm, free

★ **Q NIGHTCLUB** FKJ, 9 pm, \$8

**SEAMONSTER** Crack Sabbath: 10 pm Thru May 27, free

★ **THE SHOWBOX** Passion Pit, Holychild: Passion Pit, 8 pm, \$35

**SKYLARK CAFE & CLUB** Open Mic: 8:30 pm, free

**STUDIO SEVEN** Famous Last Words, Farewell My Love, Sycamore, It Lives it Breathes, Sorrow's Edge, 5 pm, \$12/\$15

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**STONE WAY CAFE**  
FOOD & DRINK

**FRI 5/22 - 8PM**  
**DA-VID**

**SAT 5/23 - 7:30PM**  
**UNPLUGGED: ACOUSTIC LIVE MUSIC FEATURING...**  
**KATHERINE TERRIEN**  
**JORDAN SANDNESS**  
**BROTHA DAVE**

**SAT 5/30 - 8:30PM**  
**INVERTED SPACE CONTEMPORARY MUSIC FESTIVAL**

**SUN 5/31 - 1PM**  
**MIKAELA ROMERO**

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**High Dive**

**THU 5/21** HIGH DIVE PRESENTS: FUNK/SOUL/GROOVE  
**MARMALADE**  
FT. ARTIST OF THE MONTH: TEMPLE CANYON \$6/8 PM

**FRI 5/22** HIGH DIVE PRESENTS: SKA/PUNK  
**SKABLINS**  
THE PIMPSONS, GOLDIE WILSON \$8/9:30 PM

**SAT 5/23** HIGH DIVE PRESENTS: ROCK  
**DEVILS HUNT ME DOWN**  
MIND VICE, AFTER NATIONS, JOHN DUS BECKMAN \$8/9 PM

**SUN 5/24** HIGH DIVE PRESENTS: ROCK/BLUES/ALTERNATIVE  
**SHARK THE HERALD**  
NORTHERN SHAKEDOWN, THE SKYMONKEY, REVEREND BEAR \$7/8:30 PM

**MON 5/25** **ABSOLUTE KARAOKE**  
WITH KJ-NOM!! \$5 JAMESON DRINKS ALL NIGHT LONG!  
SINGING STARTS AT 9 PM! FREE/7 PM

**TUE 5/26** HIGH DIVE PRESENTS: ROCK  
**SIX 2 MIDNIGHT**  
PALACE GUARD, THE ALMOST FAITHFUL \$6/8 PM

**WED 5/27** HIGH DIVE PRESENTS: ROCK  
**THE SKY RAINED HEROES**  
GREENRIVER THRILLERS, SKULLBOT \$6/8 PM

**LIVE MUSIC • FOOD • BOOZE**  
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**LIVE MUSIC!**

**TUE MAY 26 - 10PM - \$2**  
**BABYLON,**  
**MURDER IN THE WOOD**

**FRI MAY 29 - 10PM - \$3**  
**COUNTDOWN TO ARMAGEDDON,**  
**DEATHRAID & GUESTS**

**VEGAN & VEGETARIAN MENU**

**HAPPY HOUR MON-FRI: 4PM-7PM**  
**WEEKEND BRUNCH: 10AM-2PM**

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**PARAGON**  
BAR • GRILL

**LIVE MUSIC NEVER A COVER!**  
All Shows @ 9:30 PM

**5/21 ACOUSTIC/FOLK/POP**  
**LOGAN ULAVALE**

**5/22 ROCKIN' SOUL BLUES**  
**JP HENNESSEY**

**5/23 VARIETY**  
**DR. STEVE**

Every Tuesday: Open-Mic hosted by Levi Said  
Every Wednesday: Two Buck Chuck

**2125 Queen Anne Ave N**  
**206.283.4548**



KELLY O

## DRUNKY DAN'L

Even though you can't throw a rock without hitting a new restaurant on Capitol Hill these days—some people, like Dan'l here (yes, that's how you spell it), still do some impromptu fine dining (while lying down) on the sidewalks of this great neighborhood. We found Dan'l (lying down) outside True Love Art Gallery during the Capitol Hill Art Walk. He was enjoying some red wine and cheese. When we remarked that he had cream cheese in his beard, he replied, "Don't worry, I'm gonna go across the street to Steamworks and wash it off." **KELLY O**

★ = Recommended A = All Ages

For the complete, searchable, constantly updated calendar, go to [thestranger.com/music](http://thestranger.com/music)

For ticket on-sale announcements, follow [twitter.com/seashows](https://twitter.com/seashows)

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**LATE NITE DINING • FULL BAR & RESTAURANT**

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<b>THE WATERBOYS</b> with CONNOR KENNEDY 5/21 8:30 PM	<b>NEON TREES</b> with YES YOU ARE ALEX WINSTON 6/6 8PM
<b>JJ GREY + MOFRO</b> with ETHAN TUCKER BAND 5/28 8PM	<b>JURASSIC 5</b> 7/10 8PM
<b>WALK OFF THE EARTH</b> WITH SCOTT HELMAN 5/30 7:30 PM	<b>MISTERWIVES</b> 8/19 8PM
<b>BEST COAST</b> with BULLY 6/4 8PM	<b>THE PSYCHEDELIC FURS + THE CHURCH</b> 9/3 8:30 PM

# SHOWBOX SODO

1700 FIRST AVENUE SOUTH

<b>APOCALYPTICA</b> with ART OF DYING 5/29 8PM
<b>DANZIG</b> with PENNYWISE + CANCER BATS 7/28 8:30 PM
SHOWBOX AND KISW PRESENT <b>RISE AGAINST</b> with KILLSWITCH ENGAGE + LET LIVE. 8/7 8:30 PM
<b>SCOTT BRADLEE'S POSTMODERN JUKEBOX</b> 12/15 8PM

Get tickets at **axs.com** OR CALL 888-929-7849

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# Shonty's

SEATTLE

**SUNDAY MAY 24TH, 2015**

**DOORS @ NOON • COMPETITION @ 1PM**

**HEAD TO HEAD • DOUBLE ELIMINATION**

**\$10 ENTRY FEE • SPECTATORS FREE**


**LOTS A PRIZES**

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10th Anniversary Tour

# The Everglow

by mae

with special guests

## ALL GET OUT

MIKE MAINS & THE BRANCHES

TUESDAY 6.02 // \$20 ADV // ALL AGES

# NEUMOS

with the support of... 1 More... 1 More... 1 More...



### SHUGA JAZZ BISTRO

Chris James Quartet, 7 pm, free, CJC, guests, 7:30 pm Thru May 30, free

### TRIPLE DOOR

**MUSICQUARIUM LOUNGE** The Chaz Lipp Group: 9 pm, free

**TULA'S** Fred Headley's Sonando: 8 pm, \$10

**VITO'S RESTAURANT & LOUNGE** Casey MacGill, 5:30 pm; Michael Navedo and Brazil Novo

### DJ

**BALLROOM** Throwback Thursdays: DJ Tamm of KISS fm, 9 pm

**BALTIC ROOM** Sugar Beat: DJ Bret Law, \$3

**CONTOUR** Jaded: DJ Jades, Morgueanne

★ **HAVANA** Sophisticated Mama: DJ Nitty Gritty, DJ Sad Bastard, free

**MERCURY** Dark Industry Night: Guests, \$5

**MONKEY LOFT** WD4D, Rob Noble, Mikey Mars, PressHa, 10 pm, \$5

**NEIGHBOURS** Tinder: DJ Bret Law

**OHANA** Get Right

**PONTY** Billion Dollar Babies: DJ Aykut Ozen, Pretty Baby, 9 pm

★ **Q NIGHTCLUB** Scuba **SPECKLED & DRAKE** Heavy Jelly: 9 pm

**THERAPY LOUNGE** DUH.: DJ Omar, guests

**TRINITY** Space Thursdays: Deaf/NIt, Chris Herrera, Christyle, free

★ **VERMILLION** Spread Thick: Guests, 9 pm, free

**THE WOODS** Jobot, PressHa, free

## FRI 5/22

### LIVE

**AQUA BY EL GAUCHO** Ben Fleck, 6 pm, free

**BARBOZA** Hutch & Kathy, 7 pm, \$10

**BLUE MOON TAVERN** Mazigazi, Olio, Hijos de

Agüeybaná: \$5

**CHAPEL PERFORMANCE** **SPACE** RAICA, Stella Haze, Pulling Out the Light, 8 pm, \$5-\$15 suggested donation

**CHINA HARBOR** Orquesta la Solucion, 9:30 pm, \$15

**CONOR BYRNE** Punk as Folk!: 9 pm, \$10/\$12

**CROCODILE** Publish the Quest, Ra Scion, Ayo Dot & the Uppercuts, Phae-La: 8 pm, \$10

**DARRELL'S TAVERN** Pinned Red | Sporicycle | Powerhitter: 9 pm, \$5

★ **EL CORAZON** Diamanti, Dyllyn Greenwood, Ronnie Dylan, Jay Battle

★ **GORGE AMPHITHEATRE** Sasquatch! Music Festival

**HARD ROCK CAFE** The New Triumph, Ben Hunter and Joe Seamons, the Jelly Rollers, 8 pm, \$15

**HIGH DIVE** Skablins, the Pimpsons, Goldie Wilson: 8:30 pm, \$8

**HIGHWAY 99** Xolie Morra & the Strange Kind, Modern Relics, JP Hennessy: 8 pm, \$15

★ **JAZZ ALLEY** Bettye Lavette

**KRAB JAB STUDIO** Lennon: free

**THE KRABEN BAR & LOUNGE** Hubris, Murrum, Vomicus, Sacramento Ov Impurity: 9 pm, \$5

**LITTLE RED HEN** Wes Jones Band: May 22-23, 9 pm, \$5

**LO-FI** Orbits, GTO: 9 pm

**MOORE THEATRE** Vaisakhi 2015: 7:30 pm

★ **NEUMOS** Rain Fest 2015

**OWL N' THISTLE** Erin McNamee:

**RENDEZVOUS** Crosswave, Po' Brothers, the Hasslers: 9:30 pm, \$6

**THE ROYAL ROOM** Lushy, Poland: 9 pm, donation

**SEAMONSTER** Live Funk: Guests, 10 pm, free

★ **SEATTLE CENTER** Folklife

**SKYLARK CAFE & CLUB** The

Pro-nouns, Homeless Man, Megasapien: 9 pm, \$7

**SLIM'S LAST CHANCE** The Derelicts, Piston Ready, Witches Titties, 9 pm

★ **SPACE NEEDLE** Sunset at SkyCity: Jason Coult, 6 pm

★ **STUDIO SEVEN** Afton Live: 6:45 pm

**SUNSET TAVERN** Molasses, Thaddillac, Tetrabox: 9 pm, \$8

**TRACTOR TAVERN** Aaron Crawford, Marlin James Band, Andy Shofner Band, 9 pm, \$10

★ **THE TRIPLE DOOR** **THEATER** Brazilian Nights: 7:30 pm, \$40

### JAZZ

**88 KEYS** Dueling Piano Show: 8 pm, free

**TRIPLE DOOR** **MUSICQUARIUM LOUNGE** D'Vonne Lewis' Limited Edition Trio: 9 pm, free

**TULA'S** Kelley Johnson Quartet: 7:30 pm, \$16

**VITO'S RESTAURANT & LOUNGE** Yada Yada Blues Band, 9 pm, free

### DJ

**ASTON MANOR** #AstonMob Fridays: Guests

**BALLARD LOFT** Pheloneous:

**BALLROOM** Rendezvous Friday: Guests, 9 pm

**BALMAR** Top 40: Guests, 9:30 pm, free

**BALTIC ROOM** Fundamental Fridays: Guests

**CHOP SUEY** Too Many Creeps!: 9 pm, \$3/\$5

★ **CORBU LOUNGE** Paul Edge, Roman Zawodny, 9 pm, \$7 before 10:30 pm

**CUFF** DJ Night: Rotating DJs, 10 pm, free

**FOUNDATION** Resonate Fridays: Guests, 9 pm

**FUEL** DJ Headache, guests

**HAVANA** Viva Havana & Havana Social

**KREMWERK** Flammable Takeover: Wesley Holmes, Brian Lyons, 10 pm, \$5 before 11 pm/\$10 after

**MERCURY** Club Kink: Dr.

Noir, \$5-\$15

★ **NECTAR** The Prince & Michael Experience: 9 pm, \$8/\$10

**NEIGHBOURS** Absolut Fridays: DJ Richard Dalton, DJ Trent Von, 9 pm

★ **Q NIGHTCLUB** Icon Fridays: DJ Henski: 10 pm, \$10

**R PLACE** Swollen Fridays

**THERAPY LOUNGE** Rapture

**TRINITY** Playday

### CLASSICAL

**BRECHEMIN AUDITORIUM** BM Recital: 7:30 pm, free

## SAT 5/23

### LIVE

★ **BARBOZA** Bryan John Appleby, K. Skelton & Silver Torches: 7 pm, \$10

★ **CAIRO** Ava Luna, Dude York, Crater: 8 pm

**CLUB HOLLYWOOD** **CASINO** Johnny and the Bad Boys, DJ Becka Page

**COLUMBIA CITY THEATER** Pigpen Theatre Co., Pearl and the Beard: 9 pm, \$10/\$12

**CONOR BYRNE** Purty Mouth, ThorNton Creek, Jangles, 9 pm, \$8

★ **CROCODILE** Smallpools, Grizfolk, Hunter Hunted: 6:30 pm, \$20

**EGAN'S JAM HOUSE** Andrew Norsworthy: 7 pm

★ **EL CORAZON** Sick Ward, the Nervous, Line Traps, HellBat; Into The Flood, Sisyphean Conscience, Prometheus, Projections, guests

★ **GORGE AMPHITHEATRE** Sasquatch! Music Festival

**HIGH DIVE** Devils Hunt Me Down, Mind Vice, After Nations, Johndus Beckman: 9 pm, \$8

**HIGHLINE** Alkaloid, EZo, Rather Dashing, Dr. Nikolai: 9 pm, \$10

**HIGHWAY 99** Mark DuFresne: 8 pm, \$15

★ **JAZZ ALLEY** Bettye



**PRIMARY FLAMMABLE TAKEOVER**

**WESLEY HOLMES BRIAN LYONS**

SEAN MAJORS | IAN POWERS

**MAY 22 KREMWERK**

**WED 5/20**  
THU 5/21  
FRI 5/22  
SAT 5/23  
SUN 5/24  
WED 5/27  
THU 5/29

**ARTHAUS FINAL FOUR**  
**DOUBLE DUCHESS**  
**PRIMARY FLAMMABLE**  
**SECOND NATURE**  
**FOMOHOMO NEW!**  
**TRANSFABULOUS**  
**NATASHA KMETO**

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**GLITTERBANG / GAYMOUS / DJ MISTER SISTER**  
**WESLEY HOLMES / BRIAN LYONS / SEAN MAJORS**  
**ACRONYM / GAREK JON DROSS / ADS / ARCHIVIST**  
**TYSON WITTRICK / MISS SHELRAWKA / CARLOS RUIZ**  
**PRINCESS CHARMING / SIN DE LA ROSA / BUTYLENE O'KIPPLE**  
**KATIE KATE / BRIANA MARELA / MYANI / DORSIA**

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## THE HOMOSEXUAL AGENDA

BY ADRIAN RYAN

### WEDNESDAY 5/20

#### GLAMMY GIVES GOOD BARTENDER

No one speaks of **Glamazonia** much anymore, and that truly saddens me. She is the legendary local queen of the very much bigness (hence the name), the oh-so-cute-as-a-boyness (with a top-secret identity—like Batman!), **of the famous foul mouth**, and of the truckloads of cash raised for important gay causes. Where's she been? Where's she at? What's she doing? Where are her manners? Leaving us all to worry and fret in the dark like this, IT SIMPLY WILL NOT STAND. So if you've been wondering, as the hell I have been, brace your brain for some blessed relief: She's back, big as ever, and bringing Purr Cocktail Lounge's sexy-schmexy annual **charity Bartender Auction** with her! If you have a burning passion to own a bartender for an evening, this is your chance to do it—shenanigans definitely not guaranteed. Monies go to the Inspire Youth Project. *Purr*, 8 pm, no cover, 21+.



### THURSDAY 5/21

#### PUSSES OF GLAMOUR

We haven't been to a **GlamourPuss** in a good long while, and damn it, I'm just missing it to pieces. Like lesbians miss labia. Like the deserts miss Lorraine! (Yeah, I know.) Though it was born at Chop Suey, it's now happening at Therapy Lounge—every Thursday, in fact—but it's

still a **dance-fueled queer party** with a hint of cabaret. And don't let the FANCINESS of it all keep you away. Its original theme was the gilded age, and dressing up was de rigueur, but not anymore, though if you **get all schmancy-pants**, it's a nice plus. (We all know how we Seattle 'mos like to dress up/costume our beautiful selves.) Featuring Princess Charming and DJ Jackson Human-Hybrid. *Therapy Lounge*, 9 pm, \$3 after 10 pm, 21+.

### FRIDAY 5/22

#### THE ANGER OF INCHES

If there has been a single queer-o-sexual theatrical offering that has captured the minds and ensnared the hearts of the gays at large more completely, EVER, than *Hedwig and the Angry Inch*, feel free to slap me silly and shake me like a baby. It's remained a salient touchstone of queer-alt theater, and an entrancing event, since its first "Midnight Radio" off Broadway in 1998. (And let's not forget the celebrated, long-running Garrison-Rudinoff production that our own wicked little town launched in late 2000, or the electric revival starring Jinkx Monsoon in 2013–14.) This new offering is brought to us by **the ambitious Bold Print Theatre Company** and stars Michael Joseph Hanley and Adele Lim. Let's try and tear them down. *UW Ethnic Cultural Theater*, 7:30 pm, \$11 adv/\$13 DOS, all ages, May 22–24.



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# UNWRITTEN LAW

## TEN FOOT POLE

### HILL TOP RATS



# NEUMOS

## TUESDAY 6/9

15 ADV // BPM // 21+

# THE CROCODILE

**5/20**  
WEDNESDAY



**Klingande**  
Nordic Soul  
All Ages

**5/21**  
THURSDAY



**3rdegree "Fast Forward Album Release"**  
Black Magic Noize, Bryce Bowden & Prospect, Imprints, Filthy Fingers United  
21+

**5/22**  
FRIDAY



**Publish the Quest**  
Ra Scion, Ayo Dot & the Uppercuts, Phae-La  
21+

**5/23**  
SATURDAY



**Smallpools**  
Girzfolk, Hunter Hunted  
All Ages

**5/24**  
SUNDAY



**Sly & Robbie and The Taxi Gang**  
Bitty McLene, Unite-One, Kid Hops  
21+

**5/28**  
THURSDAY



**Luniz**  
Stay High Brothas, Anthony Danza, DJ Marc Sense  
All Ages

FEATURED



Sun 6/21  
**DENZEL CURRY**



Fri 7/24  
**RISHLOO**



Tue 8/4  
**RASPUTINA**

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BAR W/PROPER ID

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WEST COAST TOUR  
THU MAY 28  
IN THE LOBBY  
DOORS 8:00PM  
ALL AGES/BAR RID

**CROWBAR**  
BATTLECROSS & LORD DYING  
TUE JUN 9  
8:30PM DOORS  
ALL AGES  
BAR W/PROPER ID

**DR. KNOW**  
FEATURING KYLE TOUCHER  
TOE TAG  
DEATHRAID  
MILLHOUS & POWER HITTER  
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8:30PM DOORS  
21 AND OVER  
CASCADIA TICKETS

**SHOWBOX SODO**

**HALESTORM**  
RIVAL SONS & ROYAL THUNDER  
TUE JUN 9  
8:30PM DOORS  
ALL AGES  
BAR W/PROPER ID

**MEG MYERS & WILD PARTY**  
MON JUN 1  
8:30PM DOORS  
ALL AGES  
BAR W/PROPER ID

**COPELAND**  
THE WEATHER & VALISE  
TUE MAY 26  
8:30PM DOORS  
ALL AGES  
BAR W/PROPER ID

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ANTHONY RANERI (OF DAYSIDE) • HIGH ON FIRE  
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## \$1 WELL DRINKS



Lavette, Tess Henley

**JAZZBONES** Mechanism, Boneshaker, No Avail, 8 pm, \$10**KRAB JAB STUDIO** Lennon: free★ **THE KRAKEN BAR & LOUNGE** Cloakroom, Ed Schrader's Music Beat, Nostalgist: 9 pm, \$8**KREMWERK** Acronym, Garek Druss, \$8/\$10**LITTLE RED HEN** Wes Jones Band: Through May 23, 9 pm, \$5★ **LO-FI** Nepal Earthquake Benefit: The Spider Ferns, Rik Wright's Fundamental Forces, Michael Wohl, 8 pm, 9 pm**THE MIX** Hell Camano, the T.B.A., Powerhitter: EvVa: 9 pm, free, 9 pm, \$8**NECTAR** Shafy: 9 pm, \$8-\$15★ **NEUMOS** Rain Fest 2015**THE ROYAL ROOM** Hz Duo, Skerik, Mother of Pearl★ **SEATTLE CENTER** Folklife**SKYLARK CAFE & CLUB** Swiss Patent Clerk, Honey. Moon.Tree, 9 pm, \$7**STUDIO SEVEN** The USA 100% Hardrock Metal Biker Bands Tour: 5 pm**TRACTOR TAVERN** The Weatherside Whiskey Band, the Warren G. Hardings, Renegade Stringband, 9 pm, \$8**TRIPLE DOOR MUSICQUARIUM LOUNGE** Shiftless Layabout: 9 pm, free★ **THE TRIPLE DOOR THEATER** Super Jam: 10 pm**TULA'S** Susan Pascal Quartet: 7:30 pm, \$16**JAZZ****88 KEYS** Dueling Piano Show: 8 pm, free**BRASS TACKS** Triangular Jazztet, 7 pm, free**SEAMONSTER** Freudian Slurp: 8 pm, free★ **SERAFINA** Sue Nixon Quartet, 9 pm, free**VITO'S RESTAURANT & LOUNGE** Afrocop, Jerry Zimmerman, 6 pm, free**DJ****ASTON MANOR** NRG Saturdays: Guests**BALLARD LOFT** Tamm**BALLROOM** Sinful Saturdays: Guests, 9 pm**BALMAR** Top 40 Night**BALTIC ROOM** Crave Saturdays**BARBOZA** Inferno: DJ Swervewon, guests, 10:30 pm, \$5 before midnight/\$10 after**CHOP SUEY** Dance Yourself Clean**CORBU LOUNGE** Saturday Night Live: DJ BB0y, DJ 5 Star★ **FADO IRISH PUB** Fado Saturdays: DJ Doogie, free**FOUNDATION** Progression Saturdays: Guests, 9 pm**HAVANA** Viva Havana & Havana Social**MERCURY** Machineries of Joy: DJ Hana Solo, \$5**NEIGHBOURS** Powermix**PONY** Stiffed**R PLACE** Therapy Saturday: DJ Flo'w**REVOLVER BAR** Jazz Brunch: Rob Femur, DJ Vice Diamond, 11 am, free**RUNWAY CAFE** DJ David N, free**TRINITY** Reload Saturdays**CLASSICAL****BRECHEMIN AUDITORIUM** DMA Recital: BM Recital:

4:30 pm, free, 7:30 pm, free

★ **CHAPEL PERFORMANCE** SPACE Saxophone

Uncovered: Kevin Baldwin, 8 pm

**SUN 5/24 LIVE****AQUA BY EL GAUCHO** Ben Fleck, 6 pm, free**BARBOZA** J Ras, IrieFuse, Highdro, Burnell Washburn, Tapesone2, DJ Indica Jones★ **CHOP SUEY** Grave Babies, So Pitted, Briana Marela, Red Liquid, 4 pm**COLUMBIA CITY THEATER** Patchy Sanders, Lindsay Lou & the Flatbellies, 8:30 pm, \$12/\$15★ **CROCODILE** Sly & Robbie and the Taxi Gang, Bitty McLenne, Unite-One, Kid Hops, 8 pm, \$20★ **GORGE AMPHITHEATRE** Sasquatch! Music Festival**HIGH DIVE** Shark the Herald, Northern Shakedown, the Skymonkey, guests★ **JAZZ ALLEY** Bettye Lavette, Tess Henley**KELLS** Liam Gallagher★ **LO-FI** A Mirror of

Plateaux: Motrik, RAICA, Bites, DJ Veins, guests, \$7

**NECTAR** The Moonshine, the Lowest Pair, the Rusty Cleavers: 8 pm, \$7★ **NEPTUNE THEATRE** Glass Animals, Gilligan Moss: 9 pm, \$20/\$23.50★ **NEUMOS** Rain Fest 2015★ **SEATTLE CENTER** Folklife★ **SKYLARK CAFE & CLUB** Charlie and the Rays**TIM'S TAVERN** Burn Band**TULA'S** Gary Smulyan, Jay Thomas & the Cantaloupes, 7:30 pm, \$20**JAZZ****THE ANGRY BEAVER** The Beaver Sessions**SEAMONSTER** Ask the Ages, Todo Es★ **TULA'S** Easy Street Band: 4 pm, \$7; Jim Cutler Jazz Orchestra, 7:30 pm, \$8★ **VITO'S RESTAURANT & LOUNGE** Ruby Bishop, 6 pm, free; the Ron Weinstein Trio, 9:30 pm, free**DJ****BALTIC ROOM** Resurrection Sundays**CONTOUR** Broken Grooves: Guests, free**CORBU LOUNGE** Salsa Sundays: DJ Nick, 9 pm**KREMWERK** Fomohomo: 10 pm, \$10**MERCURY** Mode**NEIGHBOURS** Noche Latina: DJ Luis, DJ Polo**PONY** TeaDance**R PLACE** Homo Hop★ **RE-BAR** Flammable**DATA BREAKER**

BY DAVE SEGAL



Paul Edge

**THURSDAY 5/21****UK DJ SCUBA'S MIND-EXPANDING DUBSTEP/TECHNO**

Studio 4/4 hits the jackpot again with Scuba (aka Paul Rose), the British DJ/producer who runs the influential Hotflush Recordings. From these three angles, Scuba is advancing the cause of bass music/ techno fusions, striking a balance between **clubby hedonism and studio-wiz mindfuckery**. You can get a grasp on where his mind's focused lately by checking out a recent two-hour mix he did for BBC Radio 1's *Essential Mix* show. Dude gets deep from the get-go and then keeps expanding your mind until enlightenment beams into it. With **Kadeejah Streets** and **Kinjo**. *Q Nightclub*, 9 pm, \$14, 21+.

**FRIDAY 5/22****PAUL EDGE AND ROMAN ZAWODNY'S REMORSELESS TECHNO**

For a certain type of head (mine, for instance), the sound of remorseless, hammering techno on a big system will always hold tremendous appeal. With the right specimens of that genre, one can experience the bliss of obliteration that synthetic, **pulverizing 4/4 beats and hallucinogenic atmospheres** bring on. Two of the most skilled practitioners of this mode will threaten Corbu Lounge's structural integrity tonight: LA-via-London's Paul Edge and Seattle's Roman Zawodny. This is the **launch of the Harder and Deeper night** and the release party for

Edge's *The Outer Limits Experience* LP on Zawodny's UKR label. Edge's powerfully psychedelic tracks make you feel absurdly indestructible, even as they're damaging *your* structural integrity. With **Kristina Childs**, **Larry K**, and **Mascara**. *Corbu Lounge*, 9 pm, \$7 before 10:30 pm, 21+.

**THREE WOMEN ENTER AN ACOUSTICALLY RICH ROOM, STRANGE AMBIENT MUSIC ENSUES**

The Wayward Music Series presents what should be an amazing evening of ambient and abstract electronic music from three local producers. Raica (aka Chloe Harris, Further Records co-owner) continues to improve with every live performance—and she plays often. Her sets are always **distinctively mind-altering** and divergent from previous outings. Stella Haze (aka Cristin Miller) has formal training in composition, voice, and piano, and what little I've heard of her music suggests a rigorous command of voice as atmospheric enhancer and a knack for ethereally beautiful drift tones. Pulling Out the Light (aka Briana Jones) has emerged as one of the city's most compelling electronic musicians—her long-form, beatless pieces plumb chthonic depths of mood, and she extracts bizarre textures from her gear, conjuring fascinating dystopian vistas. Yes, there's a lot of such **perilous sci-fi soundtrackage** floating around now, but Pulling Out the Light's ascends to higher planes than most. *Chapel Performance Space*, 8 pm, \$5–\$15 suggested donation, all ages.

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NEKROMATIX + DEAD MAN**WEDNESDAY 5/27**  
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**FRIDAY 5/29**  
**THE PHYSICS**  
BROTHERS FROM ANOTHER + OTIENO TERRY + MALICE & MARIO SWEET + DJ BEEBA**TUESDAY 6/2**  
**MAE**

ALL GET OUT + MIKE MAINS &amp; THE BRANCHES

**FRIDAY 6/5**  
**THE DUSTY 45S + COUNTRY LIPS**  
EVENING BELL + ANNIE FORD BAND**TUESDAY 6/9**  
**UNWRITTEN LAW**  
TEN FOOT POLE + HILL TOP RATS**SATURDAY 6/13**  
**ELECTRIC SIX**  
WHITE REAPER**THURSDAY 6/18**  
**SNAKEHIPS**  
LOUIE LASTIC**FRIDAY 6/19**  
**HOUNDMOUTH****SATURDAY 6/20**  
**RYAN HEMSWORTH**  
TOMMY KUISE**TUESDAY 6/23**  
**A TRIBE CALLED RED**  
KING SNAKE + TANG & TOAST**BARBOZA****THURSDAY 5/21**  
**HEATWARMER + SPYN RESET**  
HILDEGARD (FEAT. CLIFF HINES)**FRIDAY 5/22**  
**HUTCH & KATHY (OF THE THERMALS)**  
S (JENN GHETTO) + ALLIE GOERTZ**TUESDAY 5/26**  
**KING CHIP**  
MYKE BOGAN + CAM THE MAC + ROMARO FRANCESWA + BRYCE BOWDEN**WEDNESDAY 5/27**  
**SPEEDY ORTIZ**  
ALEX G + BROKEN WATER

WEEKLY FRIDAY &amp; SATURDAY DANCE NIGHTS FROM 10:30PM TO CLOSE

**COMING UP**

5/20 Vaadat Charigim • 5/20 Slick Rick • 5/23 Bryan John Appleby • 5/24 J Ras • 5/26 Copeland • 5/28 Shy Girls • 5/28 Summer Kickoff Party ft. Slow Dance • 5/29 Vendetta Red • 5/30 The DØ • 5/31 Rob Lyons • 5/31 Post Malone • 6/3 Blackbird Blackbird • 6/3 The Glamour & The Squalor Premiere Party • 6/4 All Them Witches • 6/4 Prom Under The Sea • 6/6 Starsailor + Embrace • 6/6 Lonely Mountain Lovers • 6/8 Amen Dunes + Ryley Walker • 6/9 Unwritten Law • 6/10 Holiday Mountain • 6/11 No Duh! 90's Dance Party



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**STARSAILOR & EMBRACE**  
NEXT WEEK! SATURDAY JUNE 6 NEUMOS

**PURITY RING**  
AFTERSHOW (DJ SET) WITH **BRAIDS** (DJ SET) & **BORN GOLD** (DJ SET)  
JUNE 16 Q NIGHTCLUB

**SON LUX**  
special guest **OLGA BELL**  
SATURDAY JUNE 27 CROCODILE

**ACTIVE CHILD**  
special guest **LOW ROAR**  
JUNE 28 TRIPLE DOOR

**THE GRISWOLDS**  
JULY 9 CROCODILE

**BEN LEE**  
special guests **THE FALLS** and **RYAN DILMORE**  
FRIDAY JULY 10 THE TRIPLE DOOR

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PLAYING THEIR DEBUT ALBUM IN ITS ENTIRETY  
special guest **TEEN MEN**  
FRI JULY 17 | CROCODILE

**RYN WEAVER**  
FRIDAY JULY 17 NEUMOS

**THE BOTH**  
SATURDAY JULY 18 CROCODILE

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WED MAY 27TH

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I PREVAIL  
WED MAY 27TH

**Girls School**  
THU MAY 28TH

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SUN MAY 31ST

**TONY MAGALHÃES**  
THU JUNE 4TH

**THAT METAL SHOW LIVE!**  
FRIDAY JUNE 5TH

**DEICIDE**  
SAT JUNE 6TH

**VENOM**  
MON JUNE 8TH

**FEAR**  
WED JUNE 10TH

**QUIET RISK**  
FRI JUNE 12TH

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THU 5/21 billion dollar babies  
FRI 5/22 Lucky Lips: Morrissey's B-Day  
SAT 5/23 HIJINK  
SUN 5/24 4PM WORLD'S TINIEST TENDRANCE!  
TUE 5/26 I HATE KARAOKE!

**SAT MAY 30TH**  
**KISS OFF PRINCESS SUPERSTAR**  
HOST: KITTY KITTY BANG BANG  
DJS: LADY JANE DJ JULIA PLANETDISCO  
**KREMWERK PRIDE! ALL WEEK!** NEW EXTENDED OUTDOOR PATIO!  
6/20 **CAKES DA KILLA**  
6/21 **TWO DUDES IN LOVE**  
6/22 **MAL DEFLEUR**  
6/25 **THE JUAN MACLEAN**  
6/26 **BIG DIPPER**  
6/27 **KIM AHN**  
6/28 **ARTHAUS MAIN STAGE SPACE JAM (90'S PRIDE)**

**CLASSICAL**

**BRECHEMIN AUDITORIUM**  
BM Recital: 1:30 pm, free  
★ **FIRST CHURCH** Onyx Chamber Players: 5 pm, \$10-\$25

**MON 5/25****LIVE**

88 **KEYS** Blues On Tap, 8-11 pm, free  
**CAPITOL CIDER** EntreMundos, 9:30 pm  
**CONOR BYRNE** Bluegrass Jam: 8:30 pm, free  
★ **GORGE AMPHITHEATRE** Sasquatch! Music Festival  
**NECTAR** Mo' Jam Mondays: Morganica Quartet, guests  
**THE ROYAL ROOM** Action Figure, the Royal Room Collective Music Ensemble  
**SEAMONSTER** Hydroplane  
**SUNSET TAVERN** Josh Tigges, Devon Russell, Kathleen Murray: 8 pm, \$8  
**TRIPLE DOOR** **MUSICQUARIUM LOUNGE** Crossrhythm Sessions  
**TULA'S** D'Vonne Lewis & Limited Edition, Delvon Lamar, Skerik, 7:30 pm, \$10

**JAZZ**

★ **OWL N' THISTLE** Skerik

**DJ**

**BALTIC ROOM** Jam  
Jam: Mista' Chatman, DJ Element, 9 pm  
★ **BAR SUE** Motown on Mondays  
★ **FREMONT ABBEY** No Lights No Lycra: 8:30 pm, \$5  
★ **THE HIDEOUT** Industry Standard: Guests, free  
**MOE BAR** Moe Bar Monday  
★ **RE-BAR** Collide-O-Scope

**TUE 5/26****LIVE**

**BARBOZA** King Chip, Cam the Mac, Romaro Franceswa, Bryce Bowden  
**CAFE RACER** Jacobs Posse  
**CONOR BYRNE** Country Dancing Night: 9 pm  
★ **EL CORAZON** Laibach: 8 pm, \$18/\$20  
**HIGH DIVE** The Almost

Faithful, Six 2 Midnight, Palace Guard: 8 pm, \$6  
**HIGHLINE** The Hookers, Black Wizard, Wounded Giant, 9 pm, \$10/\$12  
**KELLS** Liam Gallagher  
**LITTLE RED HEN** Deception Past: 9 pm, free  
★ **NEUMOS** Copeland, the Weather, Valise: 7 pm, \$20  
**PARAGON** You Play Tuesday: Guests, 8 pm, free  
**SEAMONSTER** McTuff Trio  
★ **SHOWBOX SODO** Juicy J, iLLChris, Tasman Holloway, Fine Malt Lyrics  
**SKYLARK CAFE & CLUB** Baby Ketten Karaoke  
**SLIM'S LAST CHANCE** Doug C & the Blacklisted, Delta Bombers, Crosby Tyler  
**TIM'S TAVERN** Open Mic: Linda Lee, 8 pm  
**TRACTOR TAVERN** Frazey Ford, 8 pm, \$15

**JAZZ**

★ **JAZZ ALLEY** Eddie Palmieri Latin Jazz Band  
**OWL N' THISTLE** Jazz with Eric Verlinda: 9 pm, free  
**PINK DOOR** Marina Albero  
**SEAMONSTER** Michael Owcharuk: 8 pm, free  
**TRIPLE DOOR** **MUSICQUARIUM LOUNGE** Delilah Pearl & the Mantarays: 8 pm, free  
**TULA'S** Kelley Johnson Vocal Showcase: 7:30 pm, \$10

**DJ**

**BALTIC ROOM** Drum & Bass Tuesdays: Guests, 10 pm  
**BLUE MOON TAVERN** Blue Moon Vinyl Revival  
**CORBU LOUNGE** Club NYX Wave & Goth: 10 pm, \$5; free before 10:30 p.m.  
**DARRELL'S TAVERN** DJ Wade T, free  
**HAVANA** Real Love '90s  
★ **LO-FI** Stop Biting  
**MERCURY** Die: Black Maru, Major Tom, \$5  
**NEIGHBOURS** Pump It Up: Vogue: DJ Lightray  
**ROB ROY** Analog Tuesdays: Guests, free

**CLASSICAL**

★ **BENAROYA HALL** Pinchas Zukerman, Angela Chang, Seattle Symphony: 7:30 pm  
★ **UW MEANY THEATRE** Music of Today: The Music of Harry Partch

**POSTER OF THE WEEK**

Here's the lovely poster for this year's Folklife Festival. If you see one of these in the wild, make sure to get a close look at the painstaking detail in the "hair." Sure, it's all done in Photoshop, but it's a tremendous amount of work, and it takes me back to the olden days of the photocopier.  
**AARON HUFFMAN**

**Northwest Folklife Festival**  
May 22-25, Seattle Center



FRI, 5/22 - SUN, 5/24

## SAMMY OBEID

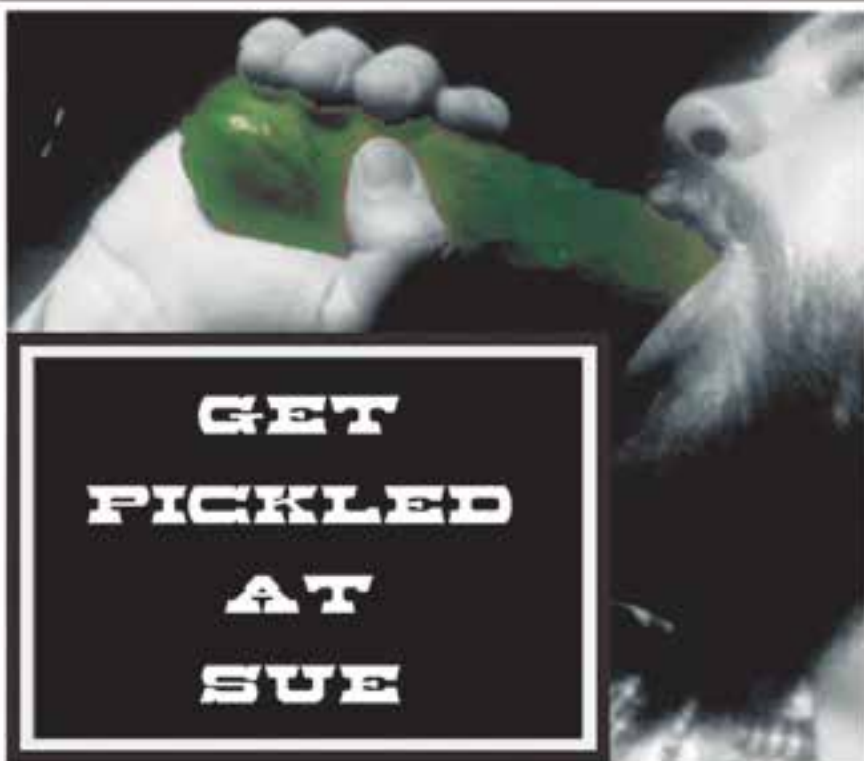
Lebanese-Palestinian-Syrian-Italian-American, born in Oakland, California, Sammy Obeid is best known for his 1,001 day streak of consecutive comedy performances. Breaking the old world record on Day 731, Sammy set the new one at 1,001 Arabian Nights of Comedy. Capping the streak, his debut album, *Get Funny or Die Trying*, was named a Best Comedy Album of 2013 by iTunes.



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MAY 14 — JUNE 7 2015



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**DIRECTORS RYAN HARVIE AND JOHN PAUL HORTSMANN SCHEDULED TO ATTEND**

## I AM MICHAEL

MAY 22 | 6:30PM | SIFF CINEMA EGYPTIAN  
MAY 23 | 4:15PM | SIFF CINEMA EGYPTIAN

James Franco (*127 Hours*) and Zachary Quinto (*Star Trek*) star in this provocative true story of Michael Glatze, a gay rights activist who rejects his homosexuality and so-called "gay lifestyle" to become a fundamentalist Christian pastor.

**DIRECTOR JUSTIN KELLY SCHEDULED TO ATTEND**



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MAY 23 | 9:30PM | SIFF CINEMA UPTOWN  
MAY 25 | 1:00PM | SIFF CINEMA EGYPTIAN

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**PRODUCER ALEX NOYER SCHEDULED TO ATTEND**



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## FILM



VINCENT French people think swimming is a superpower.

## Is There a Way Forward for Superhero Movies? The French Film *Vincent* Seems to Think So

BY CHARLES MUDEDE

**T**he only surprise about *Avengers: Age of Ultron* is how boring it is. Despite repeated attempts, I failed to find a way into the momentum of its story, which seemed to have no beginning or end.

That's part of the appeal to readers of periodical comics: They go on and on for as long as the publisher can make it work, with little arcs and cycles to break up the monotony. Same with sitcoms, newspaper columns, life. If suspense is generated by the sight of a boulder at the top of a hill, *Age of Ultron*, with all its potentially fun elements—Captain America's ricocheting shield, Thor's mighty Mjölnir, the tank-bashing green giant, the blaze of lasers, the constant bombardment, the flying debris—is like watching a boulder firmly installed on a flat plain. It may be massive, but the one thing it will never do is roll. It just sits there.

Don't get me wrong. I don't object to *Age of Ultron* because it's dumb, or unoriginal, or popular. I'm in favor of all those characteristics. My objection is this: The film has no cinematic magic whatsoever. Within a month, people around the world will have spent a billion dollars seeing it, which means we'll soon have more of the same. Two of the four trailers shown before the screening of *Age of Ultron* were for upcoming superhero flicks: *Ant-Man* and the *Fantastic Four* (which I will watch because, yes, the Human Torch is black in this reboot—soul on fire). Superhero movies had a brief golden age at the turn of this century—*X-Men*, *Spider-Man*, *Batman Begins*—then, as if in a plot from a comic book, the computers took over.

The simultaneous expansion and decline

of the superhero genre has not gone unnoticed by the French, who have always been great consumers, critics, and imitators of Hollywood films. That nation has produced two new works that present different responses to the current state of things.

The first is Olivier Assayas's truly beautiful *Clouds of Sils Maria*, and the second is Thomas Salvador's lyrical *Vincent*. The former—which is about two actresses who, wanting more out of their careers than the same old superhero roles, participate in a stage production of a Bergmanesque film—is in line with my critique: The artistic value of superhero films has been supplanted by the industrial capacity of computers, and we have the moviegoers rather than the directors and actors to blame for this. The latter film, which screens at SIFF this week, says something more interesting. Instead of criticism, it calmly offers a new direction for the genre.

The superhero in *Vincent*, played by writer/director Thomas Salvador, is a migrant worker who hides his powers from the public. Weirder yet, we get the impression that he is not unhappy about his ability to swim like a dolphin or having, when water contacts

his skin in ample amounts, the strength to smash concrete walls and leap tall buildings and bridges with a single bound, but he prefers to keep these wonders to himself. He is a very private superhero. But the public will just not leave him alone. There are problems in the world that only superpowers can resolve. Once forced out into the open, everything goes downhill quickly for our reluctant hero. And as the police and the public are closing in, he is forced to make a big decision about his future.

Aesthetically speaking, *Vincent* is not moody or atmospheric. The cinematography is plain, and the music is as bland as the small town the superhero moves to after losing a job in the city. The film's realism is more Belgian than French (if you get what I mean) and takes its own sweet time building the plot: Vincent settles in the town, gets a job at a construction site, buys a bicycle, swims in a dark lake isolated in a deep and thick forest, meets a pretty woman at a local nightclub, falls in love, reveals his secret to her, gets in trouble at work, and so on.

What is new about this film, however, is that it employs an art-house grammar. The dialogue is kept to a minimum. When the hero falls in love, for example, it is shown

rather than spoken; the same is true for scenes involving his landlord, or his friendship with an Arab construction worker. This is cinema aggressively rejecting its theatrical roots. (Films like *Age of Ultron* are, of course, very heavy on expository dialogue. When

there is not lots and lots of action, there is lots and lots of talking.)

*Vincent* ends with the understanding that superhero films are not going anywhere anytime soon, and so it is better (or more productive) to reimagine them than to bitch about how boring and uncinematic they are. The American superhero might be bloated and dull, but there is still room to dream if you are willing to make the effort. ■

## The Russian Director Who, After Making a Film About the End of the World, Learned He Was Dying of Cancer

BY BRENDAN KILEY

**I**t helps, when watching the stunning catharsis of *The Sacrifice*, to know that the director Andrei Tarkovsky made it while in exile from the Soviet Union—and was dying, but didn't realize it yet. The film feels like a final gesture, trembling in the gap between the immediate and the cosmic. Whatever Tarkovsky's balletically long shots are watching—an old man and his son on the seaside, or a wife slowly clacking her way across a wood floor with barely

concealed scorn, or a servant trembling at the certainty that they're all about to die in a nuclear holocaust—they radiate both grandiosity and humility, mourning and loving. At the risk of sounding grandiose, *The Sacrifice* aches like a bittersweet break-up letter from an artist to life itself. Soon after completing the film in late 1985, he was diagnosed with terminal cancer.

The film's doomed protagonist is a pompous, then tragically humbled, Swedish writer named Alexander who, for his birthday, plants a withered tree with his tiny son (who's been rendered mute by a tonsil operation) just be-



yond their lovely home with an ocean view. He holds forth to his boy, the friendly mailman, and anyone else within earshot about impermanence, gloom, consciousness, his own tendency to talk too much, why he abandoned acting, and how our supposedly advanced civilization has only given us two curses, disguised as gifts: stupefying "comfort" and the "instruments of violence" to defend our stupefaction. Then he, and his family and servants and friends (including a doctor who's probably having an affair with Alexander's wife), prepare for the birthday supper.

That's all exposition and philosophical foundation-pouring for what comes next: the end of the world and Alexander's first attempt at prayer in years.

*The Sacrifice* starts off Chekhov, warms up to Ibsen, and then goes full-on *King Lear*. That is, it begins with languid, bourgeois boredom, stumbles into sinister domestic turmoil, and then erupts into dramatic, supernatural cataclysm. Tarkovsky keeps punctuating his extended shots in the frosty green light of the Swedish coast with sudden crashes (sometimes comically): the son's face into the back of his father's head, a door slamming in the wind, bicycles falling over, a milk pitcher shattering on the floor, clumsy expectations and misunderstandings smashing into reality.

"I've waited all my life for this," Alexander mutters, sounding almost relieved, when the apocalypse comes. The catastrophe he is staring into is the big one that comes to us all. *The Sacrifice* was Tarkovsky's last film. ■



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## SIFF Notes 2015: Films You Should See This Week

### *The Automatic Hate*

A chance encounter between cousins leads to a whole mess of closeted skeletons in this nicely enigmatic mystery. The low-key style takes a while to percolate, but the terrific cast and some twisty instances of morality keep the mood lingering well past the final shot. Plus, Ricky Jay is in it. (ANDREW WRIGHT) **Sun May 24, 8:30 pm, SIFF Cinema Uptown; Mon May 25, 11:30 am, SIFF Cinema Uptown**

### *Beats of the Antonov*

There's so much going on in this film. Bombs drop from hovering planes, a musician fashions a rebab from scrap metal, resistance armies assemble and arm, an ethnomusicologist captures and categorizes sounds and melodies, languages are forgotten. All these elements are woven together deftly in this beautiful portrait of a region with a deeply fractured identity. Great interviews, great music, and an impressive diversity of perspectives. (KRISHANU RAY) **Thurs May 21, 6:30 pm, SIFF Cinema Uptown; Fri May 22, 4 pm, Pacific Place**

Rainer Werner Fassbinder expecting a trip to the seashore, but this is arduous material. And like so many of the old degenerate genius's films, totally worth it. Christian Braad Thomsen gazes through a Freudian lens that accounts for the deplorable nature, but also contextualizes the indefatigable talent. Colleagues line up to tell you what a bastard he was, and that they kept coming back for as much as he would give them. (Speaking of Freud...) It's all troubling but riveting—'twas ever thus with RWF. (SEAN NELSON) **Sat May 23, 1:15 pm, Harvard Exit**

### *How to Win at Checkers (Every Time)*

To American eyes, the most striking thing about this story of love and bribery, based on the fiction of Rattawat Lapcharoensap, might be its treatment of queer and trans characters. They are remarkable in their unremarkableness. The gangsters, the stern military officers, the religious and superstitious old auntie—they've all got more important things to worry about than who's a boy, who's a girl, and who's somewhere in between. (BRENDAN KILEY) **Wed May 20, 9:30 pm, SIFF Cinema Uptown; Wed May 27, 4:30 pm, SIFF Cinema Uptown**



*Bodyslam*

### *King Georges*

A well-done documentary that captures the essence of the kitchen of a high-end restaurant—the pressure, the relentlessness, the perfectionism. Charismatic chef Georges Perrier yells at his employees, throws food on the floor, and is singularly focused on his restaurant, one of the last holdouts of formal French dining. But the culture of eating out has changed, and you see Perrier wondering if there is

still a place for him. (GILLIAN ANDERSON) **Wed May 20, 7 pm, Pacific Place; Thurs May 21, 4 pm, SIFF Cinema Uptown**

### *The Malagasy Way*

Though I have not seen all of the films in this festive, it is hard for me to believe that there is one that's more important and relevant to our times of climate change and financial globalization than this documentary, which is about a community of poor artists, craftspeople, a market vendors in Madagascar. The story concerns the spiritual and economic ways they have survived what we in the US call the Great Recession—for them it has been, of course, a Great Depression. These people are proud of their traditions and their drive to recycle everything, to waste nothing, and to meet all manner of problems with very simple and non-capitalist solutions. Says one man: "To remove a thorn, a white person says give me a pin. As for us... we remove it with another thorn." (CHARLES MUDEDE) **Wed May 20, 4 pm, SIFF Cinema Uptown**

### *Uncertain*

On the Texas/Louisiana border exists a town where the residents veer a bit off the beaten path. (To give you an idea, one is hunting a boar with the head of a horse.) Shot over two years, this fascinating character study quickly hits an odd, nonjudgmental rhythm. It feels like it could go on forever. (ANDREW WRIGHT) **Mon May 25, 8 pm, SIFF Cinema Uptown; Wed May 27, 3:30 pm, SIFF Cinema Uptown**

### *Fassbinder: To Love Without Demands*

No one turns up for a documentary about



# FILM SHORTS

More reviews and movie times: [thestranger.com/film](http://thestranger.com/film)

LIMITED RUN

**★ ABOUT ELLY**  
*About Elly* is the first film I have seen by the Iranian director Asghar Farhadi—his *A Separation* is famous for winning the Academy Award for best foreign language film in 2012. My conclusion? The man is a genius, and he deserves to win awards and be showered with praise. *About Elly*, which was completed in 2009, is simple, elegant, and yet incredibly complicated and tense. The action, the bombs, and the drama are all in the details. If you do not catch every word, change of tone, and glance, you'll miss a huge psychological, political, cultural explosion. The story is about a group of middle-class and educated Iranians who to take a trip to the seaside. The whole business looks like lots of fun, everyone appears to be happy, but slowly we notice that one in the group, Elly, a schoolteacher, is a bit silent. Then something happens to her, the police have to be called, and a mystery must be solved. Excellent stuff. (CHARLES MUDEDE) **Grand Illusion, Fri-Sat 6:45 pm, Sun 4:45 pm, Mon-Tues 6:45 pm.**

**★ HEAVEN ADORES YOU: AN ELLIOTT SMITH PROJECT**  
The emergence of Elliott Smith from the cacophony of mid-'90s Northwest punk was unlike any other music success story, except in the sense that, in the end, it was exactly like every music success story. The same can be said of this documentary, which benefits from the filmmaker's obvious affection for his subject and access to a lot of Smith's actual friends and collaborators (many of whom make an admirable habit of not participating too promiscuously in the Elliott Smith industry). The most important asset, of course, is the impossible bounty of Smith's songs on the soundtrack. But all these good elements also conspire in a strange way to diminish the film—the same way an Elliott Smith song on pretty much any speaker seems to shame any song that precedes or follows it. The form of the music bio doc is so familiar by now that it can't help but bend any artist's story to its strict generic edges, no matter how reverent and loving the treatment strives to be. Smith never fit comfortably in the frames that were available to him—aesthetically, culturally, or otherwise—so his presence in this one can't help feeling like a reduction of an irreducible person, rather than an encapsulation of a great and tragic career. But for all that, seeing his close friends talk straight about the experience of losing him is both gratifying and disturbing. (SEAN NELSON) **Northwest Film Forum, Wed-Thurs 8 pm, Fr-Sat 8, 10 pm, Sun 5, 8 pm, Mon 3, 8 pm, Tues 8 pm.**

**★ REALITY**  
Only superfans of the humor of Adult Swim's *Tim and Eric Awesome Show, Great Job!* will understand the dry-as-the-Mohave-desert humor of *Reality*. More an exercise in absurdist surrealism than in comedy, *Reality* blurs the lines of dreaming and, well, having an actual plot. *Reality* opens with a little girl named Reality watching her father gut a wild boar he's just shot. She sees a bright-blue VHS videotape among the exaggerated bloody entrails of the pig. The scene cuts to the set of a TV cooking show, hosted by a guy named Dennis in a rat costume (played by Jon Heder, most famous for his iconic role in *Napoleon Dynamite*) who's interviewing a man about making a strawberry cake, but Dennis can't stop scratching. Then scenes keep getting more and more bizarre—Eric Wareheim shows up wearing a dress and yells at an elderly man (oh wait, that was a dream!), a TV camera operator pitches a horror-movie script idea to

a Hollywood producer only to go see his exact film idea finished and playing at a Sunday matinee (wait, WAS THAT a dream?), and then back to Dennis, who has a doctor tell him his scratching is because he's having an eczema attack—ON THE INSIDE OF HIS BRAIN. Scenes start repeating, little girl Reality breaks character entirely and says, "I'm sick of this movie." At this point, I fell asleep and started lucid dreaming about the film. If my reaction was the intent of director Quentin Dupieux (which it seems like it might be)—Dupieux succeeded completely. (KELLY O) **Grand Illusion, Fri 9 pm, Sat 3, 9 pm, Sun 7 pm, Mon-Tues 9 pm.**

NOW PLAYING

**★ AVENGERS: AGE OF ULTRON**  
Things go boom, lasers go kapow, *Captain America 3* is up next. Joss Whedon, who has announced that he's bowing out after this installment, makes the most of having too full of a plate, expanding the action scenes while also ensuring that the quippy wealth is much better distributed among the characters this time around. (Jeremy Renner's Hawkeye gets the best lines, which even he seems pleasantly surprised about.) Two hours and change is a long time to mainline anything, really, and *Age of Ultron* definitely loses some of its juice by the third act, especially when it starts laying the groundwork for all of the Marvel movies down the road. Even at its most cosmically overstuffed, however, the fun everyone seems to be having up there remains infectious. Yes, comic-book movies are crowding out everything else, are the eventual heat death of cinema, and so forth. But, man, there's just so much neat stuff here. Boom. Kapow. (ANDREW WRIGHT) **Various locations.**

**★ GOOD KILL**  
During World War II, Frank Capra wanted to serve his country using the skills at his disposal, so he contributed to the patriotic documentary series *Why We Fight*. That title almost predicts Andrew Niccol's more cynical project, *Good Kill*, because he could've easily titled it *HOW We Fight*. The film takes place in 2010. A world-weary Ethan Hawke plays Major Thomas Egan, a grounded F-16 pilot in a depression spiral because he "fights" the Taliban from a control room outside of Las Vegas (Bruce Greenwood makes a vivid impression as his no-bullshit commanding officer). Like gamers, Egan's team uses consoles to operate drones that result in deaths—except they're real people, not pixels. At first, they're "good kills," but when the CIA gets involved, all bets are off. Egan's relationship with his wife (January Jones) falters, his drinking escalates, and an attractive colleague (Zoë Kravitz, *Mad Max*'s tiniest teammate) becomes increasingly more attractive. As war movies go, there's less action and more character development, but *Good Kill*, like Alex Garland's recent *Ex Machina*, shows what can happen when humans put too much faith in machines to do their living, loving, and killing. If it doesn't hit the same heights as *Gattaca* and *Lord of War*, this is a step in the right direction for Niccol after *In Time* and *The Host*. (KATHY FENNESSY) **Varsity, Fri-Mon 2:10, 4:15, 7:05, 9:20 pm, Tues 4:15, 7:05, 9:20 pm.**

**★ MAD MAX: FURY ROAD**  
If there has ever been a more astonishing display of a filmmaker's prowess with kinetic action sequences than this late-career *Gesamtkunstwerk* by George Miller, I haven't seen it. And neither have you, because there isn't one. The *Mad Max* reboot is a staggering, stunning, sweeping, astonishing, literally breathtaking exercise in

the defiance of physics. It moves so fast, and for such sustained periods, that "visionary" isn't really the word. ("Glimpsarian"?) Regardless, you've never seen anything remotely like it. See it on the biggest screen you can find, in 3-D if possible. It's noticeably dumb in certain ways, but its visual intelligence and wit vastly outweigh its concessions to the genre (which, P.S., Miller basically invented and is now, at the age of 70, content to massively subvert). Even calling it *Mad Max* is kind of a misnomer. Max isn't really the lead character—though the fantastic Tom Hardy certainly does his best to pull focus, effortlessly sweeping away the legacy of Mel Gibson as he goes. Charlize Theron matches Hardy blow for beautiful postapocalyptic action hero blow, but she's not the star either. Neither are the supermodels, nor the hundreds of pasty mutant extras (this Aussie production clearly kept a lot of members of the Orc Actors Guild in post-*Lord of the Rings* paychecks), nor any actor or set or prop or thing. The costars of *Fury Road* are velocity and momentum, in concert with elaborate, magnificent pyrotechnics and

choreographed violence that registers as martial dance. The action sequences are so enrapturing that they seem to warp your perception. Driving home from the theater is a bizarre reentry. In the nearly 30 years since the original *Max* trilogy ended (disappointingly), Miller has directed one kinky commercial project (*The Witches of Eastwick*), two excellent children's films—*Babe: Pig in the City* and *Happy Feet*—and the emotional wrencher *Lorenzo's Oil*. From the looks of *Fury Road*, however, he has spent every minute since *Thunderdome* wrapped planning this triumphant return to the wasteland he created in 1979, and now has the chance to perfect. And does. Not that the film is perfect—there are dramatic issues, dialogue issues, etc. But the *world* is perfect. (In terms of pure expression of a filmmaker's distinctive vision, *Mad Max: Fury Road* makes James Cameron look like Brett Ratner.) If Miller, at 70, still isn't satisfied that he has finally made his mark, then I personally dare him to make another one of these films, right now, today. I double dare him. (SEAN NELSON) **Various locations.**



THANK DAVE

When I was but a wee laddie, **I witnessed something on television that would change my life forever.** The year was 1980. That particular summer day was rainy and miserable, and none of my friends were anywhere to be found. So I listlessly flipped the four or five channels on our TV before unhappily settling on an NBC morning show hosted by a very average-looking guy with an uncomfortably large gap between his teeth. If memory serves, the host was interviewing a scientist who was pontificating over some very obtuse subject and being extremely patronizing in the process. In fact, **the scientist was a total a-hole**, and I began desperately hoping the gap-toothed host would tell him off—but he didn't. He just sat there, patiently, letting this smug know-it-all butthole dominate the entire interview. HOWEVER! When the segment was over, and the host thanked his guest, something I've never seen before or since occurred: As the a-hole scientist got up and left his chair, a HUGE 200-pound sandbag fell from the ceiling and—KA-BLAM!!—crushed the chair into splinters. And I was like, "OMIGOD, WHAT JUST HAPPENED?" That's when the gap-toothed host turned to the audience, shrugged, and said, "Just missed." Cut to commercial. I... was... astounded. I mean, I'd already been regularly watching the still-young *Saturday Night Live*, so **I was no stranger to acerbic comedy**—but at 10 in the

morning? I eventually learned I was watching *The David Letterman Show*, starring a former weatherman from Indiana (!!) who later moved to Los Angeles to pursue his dream of becoming a comedian and comedy writer. Everything about *The David Letterman Show* was weird: from his choice of weird comedian guests (including Andy Kaufman, Steve Martin, and Richard Lewis) to his weird regular segments (like the birth of "Small Town News" and "Stupid Pet Tricks"—which shall always be remembered for the time Dave presented a canned ham to **a monkey washing a cat**). But most weird of all? What was a show like this doing on in the morning? In short, I WAS IN LOVE. Now, I'm not an idiot—I know and expect "all good things come to an end." But *The David Letterman Show* was waaaaay too good to last in such an unusual time slot and was unceremoniously canceled after a short *four months* on the air. But dear god, it was a sweet and revelatory four months. I watched it religiously every morning that summer, and I taped it to watch later when I was in school. And even though it came and went in a flash, **it gave a weird kid like me hope**—that if a national network would give a gap-toothed weirdo like that his own show, even if it was for only four months, any weird thing I decided to do in my life was possible. Obviously, Letterman went on to even greater things in late-night TV. But for me? My world opened up with the crash of a sandbag, an a-hole scientist who should've been crushed, and the gap between Letterman's teeth. ■

.....

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### SUPERIOR COURT OF WASHINGTON COUNTY OF KING

In re:  
**Deborah West, Petitioner**  
**And Abdourahame Bangoura, Respondent.**  
 No. 15-3-02324-5KNT  
 Summons by Publication (SMPB)  
**TO THE RESPONDENT: Abdourahame Bangoura**

1. The petitioner has started an action in the above court requesting that your marriage or domestic partnership be dissolved.

3. You must respond to this summons by serving a copy of your written response on the person signing this summons and by filing the original with the clerk of the court. If you do not serve your written response within 60 days after the date of the first publication of this summons (60 days after the 15 day of April, 2015), the court may enter an order of default against you, and the court may, without further notice to you, enter a decree and approve or provide for other relief requested in this summons. In the case of a dissolution, the court will not enter the final decree until at least 90 days after service and filing. If you serve a notice of appearance on the undersigned person, you are entitled to notice before an order of default or a decree may be entered.

4. Your written response to the summons and petition must be on form WPF DR 01.0300, Response to Petition (Marriage). Information about how to get this form may be obtained by contacting the clerk of the court, by contacting the Administrative Office of the Courts at (360) 705-5328, or from the Internet at the Washington State Courts homepage: <http://www.courts.wa.gov/forms>

5. If you wish to seek the advice of an attorney in this matter, you should do so promptly so that your written response, if any, may be served on time.

6. One method of serving a copy of your response on the petitioner is to send it by certified mail with return receipt requested.

7. Other: Order for Service of Summons by Publication.

This summons is issued pursuant to RCW 4.28.100 and Superior Court Civil Rule 4.1 of the state of Washington.

Dated: 4/10/15

Deborah West  
 Signature of Petitioner or Lawyer/WSBA No.

File original of your response with the clerk of the court at Clerk of the Court at: Maleng Regional Justice Center 401 - 4th Avenue N. Kent, Washington 98032

Serve a copy of your response on: Petitioner (you may list an address that is not your residential address where you agree to accept legal documents. Any time this address changes while this action is pending, you must notify the opposing parties in writing and file an updated Confidential Information Form (WPF DRPSCU 09.0200) with the court clerk.)

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**MANBUN AT TRUE VALUE**

West Seattle True Value sandpaper isle. You: tall, manbun, beard. You turned to me and said, "I like your hair." I said thanks. You stood there for a moment and walked away. **When: Sunday, May 3, 2015. Where: True Value. You: Man. Me: Woman. #921110**

**MASSAGE THERAPIST FROM CAPITOLHILL 2007**

Your name like "jamie" ? I saw you on two buses the same night (to Fremont & back) Arrived to Ave, I missed Bus#71, tried Bus#72 and saw you again. I believe something called tome all three times. Continue our conversation? **When: Friday, December 10, 2010. Where: Capitol Hill bus. You: Woman. Me: Man. #921109**

**QFC TALL, BROWN HAIR, GLASSES**

We locked eyes at the QFC on Broadway near the wine dept. We both stepped aside to let someone pass. You were tall w/cute glasses, wavy brown hair. I was the 5' girl in a blackraincoat and rainboots, dark hair, blue eyes. **When: Wednesday, May 13, 2015. Where: Qfc on Broadway. You: Man. Me: Woman. #921106**

**REAL FRIENDS ZIGGY TO ASHLEY**

Met you at the Real Friends show April 15th. You: blue dress. Me: green vest. I gave you the wrong phone number. I'm sorry, and I want to correct that mistake. Your red hair ensnared my soul. Wanna get tea? **When: Wednesday, April 15, 2015. Where: El Corazon. You: Woman. Me: Man. #921105**

**ON THE BUS**

On the bus heading north, we talked about horses and injuries. You were hilarious. Want to hang out some time? **When: Tuesday, May 12, 2015. Where: Bus heading to Northgate. You: Woman. Me: Man. #921101**

**CUTE GUY 4TH & BLANCHARD**

You: Cute guy, black jacket, jeans, waiting for bus. Me: Blue track jacket, demin skirt, sunglasses. You smiled. I smiled. I crossed 4th. Smiled. You smiled. I crossed Blanchard. You were looking. I waved. You waved! And...I KEPT WALKING. Ugh. **When: Monday, May 11, 2015. Where: 4th & Blanchard, Belltown. You: Man. Me: Woman. #921100**

**GREENLAKE FIX - SATURDAY**

You, on a laptop w wine, dark hair, blue top with pink sandals. Felt a moment with you as you smiled at me and regret not saying hi. Can you give me another chance? Me and my brown dog **When: Saturday, May 9, 2015. Where: Greenlake Fix Coffeehouse. You: Woman. Me: Man. #921097**

**HANDSOME BIKER WITH AWESOME SUNGLASSES**

I first saw you a year ago but now I see you everywhere. It's fantastic and I love it every time. You: walking your french bulldog; looking sharp. Me: short, dark-haired, be-glassed beauty. Let's keep running in to each other. **When: Saturday, May 3, 2014. Where: Poggie's and environs. You: Man. Me: Woman. #921096**

**NORTHACRES OFF-LEASH PARK**

You have a yellow lab. You were wearing a white shirt and jeans. I was just leaving when you arrived, you asked if we wanted to play with you. I go there each weekend. Let's meet before then for drinks? **When: Sunday, May 10, 2015. Where: Northacres off-leash dog park. You: Woman. Me: Man. #921095**

**SEATAC TO HAWAII FLIGHT**

We waited for our flight to Hawaii. You're beautiful. You checked something on your ticket, then sat elsewhere. I saw you getting on the flight, I was 30 rows back. You: Brunette, freckles, beautiful. Me: Tan, black hair, black hoodie **When: Thursday, May 7, 2015. Where: SeaTac. You: Woman. Me: Man. #921094**

**EX-MANCHESTER GIRL AT PACIFIC SUPPLY**

You- girl, short brown hair, 20's-30's. We used to talk, this time I was pre-occupied. I left the store and you've been on my mind ever since. Bruce. **When: Saturday, April 18, 2015. Where: Pacific Supply. You: Woman. Me: Man. #921092**

**FEMALE BIKE COURIER**

Female bike courier with dark hair, and arm band tattoo. I see you several times a week, you make my day every time. You are very pretty, and you are my biggest crush. **When: Wednesday, May 6, 2015. Where: Downtown. You: Woman. Me: Man. #921091**

**H.P. LOVECRAFT: STAND-UP COMEDIAN**

Tuesday night, we flirted in line for the bathroom. We agreed that even a blood sacrifice required major clean-up, the theater was still nicer than the streets below. Buy you a drink? Let's enjoy ourselves before Cthulhu rises... **When: Tuesday, May 5, 2015. Where: Annex Theater. You: Woman. Me: Man. #921090**

**WHITE SOCKS & HUARACHES**

On the 49 morning commute to downtown, You: blonde male, white socks & huaraches. Me: brown hair, female, paisley jacket across from you. I liked your sock & shoe combo, and I guess you're pretty cute too. Drinks? **When: Wednesday, May 6, 2015. Where: Broadway & E Republican. You: Woman. Me: Woman. #921089**

**I CALLED YOU HANDSOME**

You were the handsome man in the beer garden at the Fiesta 5k. I meant it. You're handsome. I'd date you. **When: Saturday, May 2, 2015. Where: Volunteer Park. You: Man. Me: Woman. #921087**

**#106 METRO DRIVER SAT. MAY2ND**

You, driving from Georgetown to downtown, 10.45pm. I asked if you were almost done, you said you had till 4am with displeasure. Late hour bus rides must suck, but you should know that you are the hottest metro driver I've seen! **When: Saturday, May 2, 2015. Where: Seattle. You: Man. Me: Woman. #921084**

**SAW U AT FRED MEYERS**

You were watching me as i started running to my car, a grey mustang. I pushed the cart back, while you still watched me. You were driving a white car, then you left. Thought you were cute. Summer. **When: Sunday, May 3, 2015. Where: fred meyers, summer. You: Man. Me: Woman. #921083**

**ROUTE 44, DEPARTED IN BALLARD**

Your colorful dress and denim jacket. Brunette hair, the most beautiful face in Seattle. Sat in front of me, cracked open a hardcover. My grey t-shirt, earbuds. A glance in my direction? Searching for excuses to engage when you exited. **When: Sunday, May 3, 2015. Where: Ballard, Bus Route 44. You: Woman. Me: Man. #921082**

**TATTOO ENVY AT BECU**

'Saw you at ATMs. I noticed plastic wrap around your arm and asked if I could I could see your new tattoo. I may have also been staring because you were adorable. Do you work in a shop too? **When: Friday, May 1, 2015. Where: BECU on Broadway. You: Man. Me: Woman. #921081**

**YOU PANTSED MY HEART**

Truly. Madly. Deeply. I dont understand why you havent responded. (It's yours, and I'm in) **When: Friday, May 1, 2015. Where: smarty pants. You: Man. Me: Woman. #921080**

**WALKING FROM THE BUS STOP**

You: Cute friendly lady with red lipstick. Me: Glasses, black sweatshirt, and dark hair. Chatted for several blocks after we got off the bus at the same stop, but I was too shy to ask for your number. Coffee sometime? **When: Friday, May 1, 2015. Where: Fremont & 46th bus stop. You: Woman. Me: Woman. #921079**

**WSECU BLACK & BLUE HAIR**

We made brief eye contact a few times, you made my heart race. I was waiting outside to say hi, but a cop pulled up and added weird vibes. You: stunning Me: beard. I'd love another opportunity. **When: Friday, May 1, 2015. Where: University District WSECU. You: Woman. Me: Man. #921078**

**YOU PAID FOR MY DINNER**

We were at Samurai Noodle when you paid for my dinner. You were a girl with an AmazonLocal coupon. Wednesday, 7pm. I was touched; decided to pay it forward. I donated to Rainier Valley Food Bank. Thank you. **When: Thursday, April 30, 2015. Where: Samurai Noodle. You: Woman. Me: Woman. #921077**

**BEAUTY WITH THE BIRD TATTOO**

To the beautiful lady! Admired your bird tattoo on left arm. We talked about your tattoos, family and dating in Seattle. I liked talking with you! I was to shy to ask you for your phone # **When: Sunday, May 10, 2015. Where: North bound bus stop at 3rd and Pine. She was waiting for the #5 bus and I was waiting for the #24 bus.. You: Woman. Me: Transsexual (male to female). #921098**

**PASSPORT AGENCY**

You were going to your friend's wedding in Mexico and had lost your passport. I was getting mine for a trip to Canada. You're cute! :) Hope you got your passport in time. **When: Tuesday, April 21, 2015. Where: Downtown Seattle Passport Agency. You: Man. Me: Woman. #921075**

**FLIGHT FROM LAX TO SEATTLE**

to the beautiful and bright woman next to me boarding the plane. I was playing accordion & just getting back from the jungle. I invite you for a stroll - if no, I invite you to take this compliment. **When: Monday, April 27, 2015. Where: Evening flight from LAX to Seattle. You: Woman. Me: Woman. #921074**

**HANDSOME DEVIL WITH A CANE**

You are tall, handsome with blonde-brown hair and a walking cane. I actually saw you last week and couldn't stop thinking about how cute you are! I was happy to see you again this morning. Just thought you should know. **When: Tuesday, April 28, 2015. Where: 49 Bus headed to the U-District. You: Man. Me: Woman. #921073**

**BUZZED BEAUTY**

Buzzed, black haired beauty with glasses rode E Line from Denny to Greenlake, noticed you before we got on @5 PM, nice smile when you got off. Me: tall, older, bi-colored nails. You're adorable, get to know each other? **When: Saturday, April 25, 2015. Where: Denny Triangle. You: Woman. Me: Man. #921072**

**CORGI GUY**

Passing by on the #40 bus near 5th and Bell. You were walking your cute as hell corgi. You: Backwards hat, beard, flip flops, green shirt. Cute dude. Beer and corgi date? **When: Thursday, April 23, 2015. Where: 5th and Bell. You: Man. Me: Woman. #921071**

**PULLED ME OVER, 1-5 NORTHBOUND**

You're the cop that pulled over a cute girl that didn't have any registration, proof of insurance, outdated tabs since 2008, oh boy and what else. The flood light isn't the most flattering, but you are hot! Can we date? **When: Wednesday, April 22, 2015. Where: On the side of the road 1-5 Northbound. You: Man. Me: Woman. #921068**

**EAST SIDE SAFEWAY STOCK BOY**

Our eyes met, a smile shared, the energy felt was undeniable. I hope you see this, because if you do, you'll know who you are. Let's add words to this connection. **When: Monday, April 20, 2015. Where: Juanita Sافeway in Kirkland. You: Man. Me: Man. #921067**

**RED APPLE BATTERY JUMP**

You needed a jump and I wished I knew how to open my hood. Even more I wished I gave you my card in case you needed roadside assistance again! :) **When: Saturday, April 18, 2015. Where: Red Apple on Jackson St.. You: Man. Me: Woman. #921066**

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# SAVAGE LOVE

Car Talk BY DAN SAVAGE

*Yesterday, I found my 5-year-old son putting things up his butt in the bath. This isn't the first time—and it's not just a "Hey! There's a hole here! Let's put things in there!" kind of thing. The little dude was rocking quite the stiffy while he did it. I'm well aware of how sexual kids can be (I freaking was!), although I wasn't quite expecting to be catching him exploring anal at this young age. I want to avoid a trip to the emergency room to extract a toy car or whatever else from his rear end, and I don't want to see him damage himself. So do you have any suggestions of what I can give him as a butt toy? Yes, I am serious, and no, I'm not molesting him. I know he's going to do this on his own with or without my knowing, and I want him to be safe! Just today, he proudly showed me a toy car that he stuck up his butt. I told him that it wasn't a good idea due to the sharp bits on it, and while he may have gotten this one out, one could get stuck and then we would have to go to the hospital. Help!*

*Helping Ingenious Son Make Other Moves*

"HISMOM has handled this really well so far, and I am impressed with her clarity and calm about this situation," said Amy Lang, a childhood sexuality expert and educator, a public speaker, and the author of *Birds + Bees + Your Kids* (birdsandbeesandkids.com). "But NO BUTT TOYS for 5-year-olds! This is insane and will cause a host of problems—can you imagine if he says to his teacher, 'Yesterday, I played with my butt plug!' Instant CPS call!"

I'm going to break in for a second: Do NOT buy a butt toy for your 5-year-old kid—if, indeed, you and your 5-year-old kid's butt actually exist. I'm way more than half convinced that your letter is a fake, HISMOM, something sent in by a Christian conservative out to prove that I'm the sort of degenerate who would tell a mom to buy a butt toy for a 5-year-old. I'm some sort of degenerate, I'll happily admit, but I'm not *that* sort.

"This clearly isn't a safe way for her boy to explore his body for a variety of reasons," said Lang. "His butt hole is tiny, it's an adultlike behavior, and it's germey."

And while adults who are into butt play are (or should be) proactive and conscientious about hygiene, grubby little 5-year-olds aren't particularly proactive or conscientious about hygiene—or anything else. You don't want his hands and toys smeared with more fecal matter than is typical for the hands and toys of most 5-year-olds.

"It's also on the outer edges of 'typical' sexual behavior in a young kid," said Lang. "He may very well have discovered this sort of outlier behavior on his own, but there is a chance that someone showed him how to do this. HISMOM needs to calmly ask her son, 'I'm curious—how did you figure out that it feels good to put things in your bum?' Listen to what he has to say. Depending on his response, she may need to get him a professional evaluation to make sure that he's okay and safe. She can find someone through rainn.org in her area to help. While it doesn't sound like he's traumatized by this—he's so open and lighthearted about it—you never know."

Regardless of where he picked this trick up, HISMOM, you gotta tell him that it's not okay to put stuff up his butt because he could seriously hurt himself. I know, I know: You are a progressive, sex-positive parent—if you exist—and you don't wanna saddle your kid with a complex about butt stuff. But think of all the sexually active adults out there, gay and bi and straight, who have overcome standard-

issue butt-stuff complexes and now safely and responsibly enjoy their assholes and the assholes of others. If you give your son a minor complex by, say, taking his toy cars away until he stops putting them in his ass, rest assured that he'll be able to overcome that complex later in life.

"She should tell him that she totally gets that it feels good," said Lang, "but there other ways he can have those good feelings that are safer, like rubbing and touching his penis, and he is welcome to do that any time he wants—as long as he's in private and alone. You can also tell him the safest thing to put up there is his own finger. But he MUST wash his hands if he does that. Nothing else, finger only. And did I mention NO BUTT TOY? Seriously."

Follow Amy Lang on Twitter @birdsandbees.

*I'm a longtime fan, but I disagree with your advice to CIS, the lesbian who wanted to add "not into trans women" to her online dating profile. I'm a straight guy, and if I met a woman online, I would want to be sure she had female genitalia under her clothes. It's a requirement for me, and that doesn't mean I'm not a trans ally. I'm not into people who don't have female genitalia—should I go out on a coffee date with a trans woman just to make her feel better?*

*Not An Asshole*

There's nothing about preferring—even requiring—a particular set of genitalia that will result in your being stripped of your trans ally status, NAA. The issue is adding a few words to your profile ("no trans women") that might spare you from the horrors of having coffee with one or two trans women over the course of your dating life but that will definitely make every trans woman who sees your profile feel like shit. The world is already an intensely hostile, unwelcoming place for trans people. Why would someone who considers himself (or herself, in the case of CIS) an ally want to make the world more hostile and unwelcoming? Awkwardness and "wasted" coffee dates are built into the online-dating experience. Trans women who haven't had bottom surgery aren't going to spring their dicks on you—they'll almost always disclose before it gets to that point—and you're not obligated to sleep with anyone you don't find attractive.

*I'm a cis straight woman. I went on dates with a lot of guys from dating websites (200+) before I got married. Just writing to say that I agreed with your advice to the lesbian dating-site user. I agree that putting negative/exclusionary notes like "no trans women" or "no Asian guys" in a dating profile is a turnoff—and not just to the excluded group but to those who find those kinds of comments to be mean-spirited and narrow-minded. And are there really so many trans people out there that such a comment is even necessary? Are there really that many trans people out there causing massive confusion on dating websites? And honestly, if someone is trans and you wind up meeting them for coffee, what would be the big deal anyway? It's just coffee! I don't understand why this would be such a huge problem.*

*Straight Chick In DC*

My point exactly. ■

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# FREE WILL ASTROLOGY

BY ROB BREZSNY

## For the Week of May 20

**ARIES (March 21–April 19):** James McNeill Whistler was an influential painter in the latter half of the 19th century. He advocated the “art for art’s sake” credo, insisting that the best art doesn’t need to teach or moralize. As far as he was concerned, its most important purpose was to bring forth “glorious harmony” from chaos. But the immediate reason I’m nominating him to be your patron saint for the coming weeks is the stylized signature he created: an elegant butterfly with a long tail that was actually a stinger. I think you’ll thrive by embodying that dual spirit: being graceful, sensitive, and harmonious and yet also feisty, piquant, and provocative. Can you manage that much paradox? I think you can.

**TAURUS (April 20–May 20):** Renowned author George Bernard Shaw was secure in his feeling that he did good work. He didn’t need the recognition of others to validate his self-worth. The British prime minister offered him a knighthood, but he refused it. When he found out he had been awarded a Nobel Prize for literature, he wanted to turn it down, but his wife convinced him to accept it. The English government also sought to give him the prestigious Order of Merit, but he rejected it, saying, “I have already conferred this order upon myself.” He’s your role model for right now, Taurus. Congratulate yourself for your successes, whether or not anyone else does.

**GEMINI (May 21–June 20):** “Aha!” is your mantra for the coming weeks, Gemini. Keep it on the tip of your tongue, ready to unleash. This always-ready-to-be-surprised-by-inspiration attitude will train you to expect the arrival of wonders and marvels. And that will be an effective way to actually attract wonders and marvels! With “Aha!” as your talisman, all of your wake-up calls will be benevolent, and all of the chaos you encounter—or at least most of it—will be fertile.

**CANCER (June 21–July 22):** Do you chronically indulge in feelings of guilt? Do you berate yourself for the wrong turns and sad mistakes you made in the past? These behaviors may be sneaky ways of avoiding change. How can you summon enough energy to transform your life if you’re wallowing in worries and regrets? In presenting the possibility that you might be caught in this trap, I want you to know that I’m not sitting in judgment of you. Not at all. Like you, I’m a Cancerian, and I have periodically gotten bogged down in the very morass I’m warning you against. The bad news is that right now you are especially susceptible to falling under this spell. The good news is that right now you have extra power to break this spell.

**LEO (July 23–Aug 22):** In the TV comedy-drama *Jane the Virgin*, the fictional character known as Rogelio de la Vega is a vain but lovable actor who performs in telenovelas. “I’m very easy to dress,” he tells the wardrobe supervisor of a new show he’ll be working on. “Everything looks good on me. Except for peach. I don’t pop in peach.” What he means is that his charisma doesn’t radiate vividly when he’s wearing peach-colored clothes. Now I want to ask you, Leo: What don’t you pop in? I’m not simply talking about the color of clothes that enable you to shine, but everything else, too. In the coming weeks, it’s crucial that you surround yourself with influences that make you pop.

**VIRGO (Aug 23–Sept 22):** Are you willing to entertain an outlandish possibility? Here’s my vision: You will soon be offered unexpected assistance, either through the machinations of a “guardian angel” or the messy blessings of a shape-shifting spirit. This divine intervention will make it possible for you to demolish a big, bad obstacle you’ve been trying to find a way around. Even if you have trouble believing in the literal factuality of my prophecy, here’s what I suspect: It will at least come true in a metaphorical sense—which is the truest kind of truth of all.

**LIBRA (Sept 23–Oct 22):** “Glory” is the theme song of the film *Selma*. It’s an an-

them about the ongoing struggle for equal rights by African Americans. I want to borrow one of its lines for your use in the coming weeks: “Freedom is like a religion to us.” I think those will be good words for you to live by. Are you part of a group that suffers oppression and injustice? Are you mixed up in a situation that squashes your self-expression? Are you being squelched by the conditioned habits of your own unconscious mind? It’s high time to rebel. The quest for liberation should be your spiritual calling.

**SCORPIO (Oct 23–Nov 21):** If you’re planning on breaking a taboo, sneaking into a forbidden zone, or getting intimate with an edge-dweller, don’t tell boastful stories about what you’re doing. For now, secrecy is not only sexy, it’s a smart way to keep you safe and effective. Usually I’m fond of you telling the whole truth. I like it when you reveal the nuanced depths of your feelings. But right now, I favor a more cautious approach to communication. Until your explorations have progressed further, I suggest that you discuss them only sparingly. As you put your experiments in motion, share the details on a need-to-know basis.

**SAGITTARIUS (Nov 22–Dec 21):** There are many possible ways to create and manage a close relationship. Here’s one of my favorite models: when two independent, self-responsible souls pledge to help each other activate the best versions of themselves. If you don’t have a partnership like this, the near future will be a favorable time to find one. And if you already do have an intimate alliance in which the two of you synergize each other’s quest for individuation, the coming weeks could bring you breath-taking breakthroughs.

**CAPRICORN (Dec 22–Jan 19):** It’s a challenge to drive a car through Canada’s far north. For example, if you want to get from Dawson City in the Yukon to Inuvik in the Northwest Territories, you take Dempster Highway. It’s gravel road for the entire 417 mile trip, so the ride is rough. Bring a spare

tire and extra gasoline, since there’s just one service station along the way. On the plus side, the scenery is thrilling. The permafrost in the soil makes the trees grow in odd shapes, almost like they’re drunk. You can see caribou, wolverine, lynx, bears, and countless birds. Right now, the sun is up 20 hours every day. And the tundra? You’ve never seen anything like it. Even if you don’t make a trip like this, Capricorn, I’m guessing you will soon embark on a metaphorically similar version. With the right attitude and preparation, you will have fun and grow more courageous.

**AQUARIUS (Jan 20–Feb 18):** Aquarian author James Joyce wrote *Ulysses*, one of the most celebrated and influential novels of the 20th century. The narrative is both experimental and tightly structured. Its chaotic stream-of-consciousness passages are painstakingly crafted. (Anyone who wonders how the astrological sign of Aquarius can be jointly ruled by the rebellious planet Uranus and the disciplinarian planet Saturn need only examine this book for evidence.) Joyce claimed he labored over *Ulysses* for 20,000 hours. That’s the equivalent of devoting eight hours a day, 350 days a year, for more than seven years. Will you ever work that hard and long on a project, Aquarius? If so, now would be an auspicious time to start.

**PISCES (Feb 19–March 20):** The English writer and caricaturist Max Beer-bohm moved away from his native land when he was 37 years old. He settled in Rapallo, Italy, where he lived for much of the rest of his life. Here’s the twist: When he died at age 83, he had still not learned to speak Italian. For 40 years, he used his native tongue in his foreign home. This is a failing you can’t afford to have in the coming months, Pisces. The old proverb “When in Rome, do as the Romans” has never been so important for you to observe.

*Homework: Choose one area of your life where you will exceed your personal best in the coming week. Testify at free-willastrology.com.*

## COMIC | BY CALEB WALSH



## Slick Rick, Jarv Dee, Gifted Gab, Kung Foo Grip

**MUSIC** Wed May 20, Neumos (925 E Pike St)

Hon, you need to get your ass on the dance floor this minute! Slick Rick—rightfully billed here as “The Legendary Slick Rick”—shall lay his filthy storytelling elegance and expert jewelry-wearing skills on your ears and eyes this evening. With Moor Gang excellency from Gifted Gab and Jarv Dee, plus future-leaning hiphop from Kung Foo Grip.

**Nearby snack:** Lost Lake (1505 10th Ave) offers deals like hot dollar beers and \$2.99 grilled cheese and fries from 4 to 6 p.m.

## Seattle International Film Festival

**FILM** Through June 7, various theaters

Dude, there is so much crazy shit to watch at SIFF this year! The films I’ve seen so far can be measured on a scale of “confusing bro-meets-broette plot, in French” to “BASE jumping documentary that made me cry even though I never cared even a little bit about BASE jumping.” Check the comprehensive schedule and recommendations at thestranger.com/siff and get to it!

**Nearby snack:** Sometimes I go see a movie just so I have an excuse to dump a box of Milk Duds over hot popcorn.

## Sculpture Pop-Up

**ART** Fri May 22, Cal Anderson Park (1635 11th Ave)

Wearable sculptures! The poster for this Paul Kuniholm Pauper-created event shows women wearing monochromatic spandex bodysuits with mod-looking stiff circular skirts and hats that look like primary-colored lampshades. They look very pleased to be wearing such great outfits, and I do not blame them.

**Nearby snack:** Cured meats, fine cheeses, and other tasties (plus drinks!) can be found mere feet away from Cal Anderson at the cozy little bar Cure (1641 Nagle Pl).

## Northwest Folklife Festival

**MUSIC** May 22–25, Seattle Center (305 Harrison St)

This year, Folklife sets its busking fiddle down for five seconds (just kidding, Folklife, you know I *uh* you!) to put the cultural focus on Beats, Rhymes, and Rhythms programming—specifically, an examination of the roots of hiphop—via panels, spoken word, film, theater, dance, visual art, and music.

**Nearby snack:** Shishkaberry’s: shish-kebabs strawberries, dipped in chocolate, dipped in toppings!

## ‘Feast for the Eyes’

**ART** Through June 5, Push/Pull (8537 Greenwood Ave N)

Here we ponder food-inspired pop artwork from Rich M Stevens that is very detailed and vaguely sci-fi/psychedelic. A hamburger-headed man holds up his hamburger-headed baby against oversaturated water pipes and yarn geometry. I mean, what else do you want to look at ever?

**Nearby snack:** A trustworthy source tells me the \$7 steak at Bill’s on Greenwood (8560 Greenwood Ave N), available every Tuesday, is “mostly worth it.” Plus, it comes with grilled veggies and a potato side. Bill’s also offers all-you-can-eat spaghetti (every Wednesday) for \$5. ■



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